

The International
Music-Record-Tape
Newsweekly

CARTRIDGE TV PAGE 22

HOT 100 PAGE 76

TOP LPs: PAGES 60, 64

Peer-Southern Sets
U.S. & Can. Labels

By PAUL ACKERMAN

NEW YORK — The Peer-Southern Organization will enter the recording field in the United States and Canada, according to Mrs. Monique Peer, president. The labels' names, artist roster and distribution arrangements will be announced shortly. Initial recordings are expected to be on the market within two months.

Mrs. Peer added that the record venture would add to the

East Makes Big
MIDEM Splash

CANNES—The East European countries were strongly represented at MIDEM this year. Companies from Bulgaria, Czechoslovakia, Hungary, Poland, Rumania, Yugoslavia and the Soviet Union participated.

Poland made more than 60 new contacts with foreign companies and confirmed 20 entries for the Spot International Song Festival in August.

(Continued on page 70)

NARM Spurs Drive
As Total Trade Unit

NEW YORK — Increasingly, NARM takes on the aspect of a total industry organization and an industry sounding board as it nears its upcoming annual convention at the Century Plaza Hotel, Los Angeles, Feb. 26-March 3.

The organization's board and

IMIC to Demonstrate Two
Recording Impact Makers

NEW YORK — The third annual International Music Industry Conference will highlight demonstrations of two new technological developments that are beginning to make impact on the recording scene. The demonstrations are part of

strength of the firm's publishing operation by opening additional avenues. She said: "We are committed to maintain our position as the leading international publishing house and to continue to provide service to every record company in every country on behalf of Peer-Southern's large family of composers." The subsidiary firm will be professionally independent of the publishing staff.

Peer-Southern has a label in England, Scandinavia and some

(Continued on page 8)

Col Club 'Exclusive' Fight Ends

By MILDRED HALL

WASHINGTON — A provisional consent order banning all forms of exclusivity in Columbia Record Club contracts with outside record and tape manufacturers has been agreed upon by the Federal Trade Commission. The record will remain open for comment during a 30-day period, after which the FTC will decide on final ac-

ceptance. (Rejection of an order is a rarity and held highly unlikely by the FTC attorneys in the case.)

Except for the new specific inclusion of tapes in the order made last week, it is much the same as the 1967 order against the parent Columbia Broadcast-

NAB Tells Disks:
Print the Words

By CLAUDE HALL

LA QUINTA, Calif.—A resolution asking record companies to supply printed lyrics with all records sent to radio stations has been passed by an "overwhelming" vote of the board of directors of the National Association of Broadcasters.

The board of directors of the NAB, which has nearly 3,400 radio members, in a meeting here last week resolved that both singles and albums sent to radio stations as of May 1 should be accompanied by printed lyrics.

Charlie Stone, head of radio of the NAB, said that record manufacturers will be asked through the liaison committee of the NAB and the Recording Industry Association of America to send lyrics with the recording. (Continued on page 78)

Small Radio,
Label Battle

By EARL PAIGE

CHICAGO — Small market stations, complaining bitterly about poor record service, and label promotion men, unable to service them because of higher operating costs, confronted each other here Jan. 24 in the first Midwest Music Conclave. The one-day gathering, organized by record promoter Paul Gallis, of about 200 radio and record people, produced a meeting which was often punctuated by high comedy and tense rhetoric.

(Continued on page 38)

MIDEM '71
Report Starts Page 70Bonded Services In
CTV Field Entry

By LEE ZHITO

NEW YORK — Bonded Services, world's largest film distribution-storage firm, is entering the cartridge television field by offering duplication, cartridge loading and distribution services to CTV producers, Mort Wolfson. Bonded's marketing vice president, told Billboard. Bonded is a division of Novo Corp. (Amex).

Wolfson is contacting the various CTV firms in the initial stage of establishing distribution arrangements. The number of different configurations in the field, Wolfson said, makes it necessary for the software producer to be assured of having his product reach the marketplace in the various versions to meet the consumers' anticipated demand. Thus, the firm that has software available for sale or rental will have to have its fare available in the various configurations if it is to achieve maximum market potential.

Bonded, Wolfson said, will be geared to handle CTV product as a duplicator in all CTV configurations (with possible exception of CBS EVR and RCA's SelectaVision), will have it loaded in the proper cartridges, and arrange to have these (Continued on page 78)



"Garshwin, Alive & Well & Underground" is the focus of a major marketing campaign by Avco Embassy Records. The album which features just two men, Leonid Hambro on piano and Garshwin Kingsley on the electronic keyboard, includes the complete "Rhapsody in Blue" and selections from "Foxy & Bess." It represents a unique, new breakthrough in the field of electronic music. Initial FW, underground, college and classical radio station air-play has been widespread and underscored by immediate sales activity. A historic, chart-bound album (Ave-33021... also available on Ampex Tapes). (Advertisement)

Laura Nyro, Johnny Winter and Poco, The Chambers Brothers, Big Brother and The Holding Company, Miles Davis, Tom Rush, It's a Beautiful Day, The Flock, The New York Rock Ensemble, Dreams, Elvin Bishop Group, Ballin' Jack, Spirit, The Hollies, Bill Puka, Soft Machine, Fraser & DeBolt and Redbone.



PRESENTING "DIFFERENT STROKES":

The more you sell...

At \$1.00, suggested retail price, this will be the biggest traffic builder you've got.

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19 different Columbia and Epic albums are represented on, and sold by, "Different Strokes."

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On Columbia Records® and Tapes.

RCA 74-0426

Paul Kantner
A Child Is Coming
Lets Go Together



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Paul Kantner
and
Jefferson Starship
announce

"A Child Is Coming"
b/w *"Lets Go Together"*
#74-0426

from the album
"Blows Against the Empire"

LSP-4448 PBS-1654 PK-1654 TP3-1064



RCA
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and Tapes

dynaflex

is the RCA trademark for a new development in record manufacturing that provides a smoother, quieter surface and improved ability to reproduce musical sound. This lightweight record also virtually eliminates warpage and turntable slippage.

MOA Meeting Shifted From Nashville to D.C.

CHICAGO—Music Operators of America (MOA), the national organization of jukebox operators, will convene its board meeting in Washington, instead of Nashville, as previously planned. The switch was termed "a precautionary measure" because of MOA's battle against portions of the proposed copyright revision law.

MOA, which opposes a \$1 per jukebox per year performance royalty, a 50-cent per jukebox registration fee and a five-year registration fee of royalty fees, has set no date. Executive vice-president Fred Granger said: "We might possibly meet in late February." Nashville was chosen because MOA usually meets with record company officials there.

He said MOA is standing firm behind its previously agreed-upon compromise fee of \$8 per jukebox per year, part of a package passed by the House in 1967.

Progress Distribbs, A New Co., Formed

CLEVELAND — Progress Record Distributing, a new independent distributor serving the Ohio and Pittsburgh area, has begun operations here. Joe Simone, former vice president of generon and serving the Ohio and Pittsburgh area, has begun operations here. Joe Simone, former vice president of generon and serving the Ohio and Pittsburgh area, has begun operations here.

D.C. Hi-Fi Show Puts Progress on Display

WASHINGTON—The 1971 Washington Hi-Fi show will take a large leap into the future of sound in its upcoming show Feb. 12-15.

Mostly, it will move more in the direction of progressive rock, although classical records and tapes will also be used. Technologically, it will feature four-channel "total surround sound," and a new computer-composer device called "Muse," bought under a priced (\$300) for home use and a mass consumer market.

The show will be strongly international, and the management expects attendance to top the 1969 record of 22,000 visitors. More than 60 exhibitors are booked into the 80 rooms at the Sheraton in the Hotel Washington, which is only a block from the White House.

Muse, the music-producing computer, brainchild of two MIT researchers, H. B. Scott introduced by Triades, and visitors to the show will be able to try it out.

Four-channel stereo's total-surround sound will be demonstrated by exhibitors Astrocom, Dynaco, Electro-Voice, Fisher, Harmon-Kardon, H. B. Scott and TEAC. An exhibition of four-channel broadcasting over a single radio station will be put on by WASH-FM, which will use

KINNEY LABELS SET CHI BRANCH

CHICAGO — The Kinney group of labels have opened their own branch distribution operation here, it was learned at press time. They already operate branches in Cleveland and Los Angeles. Vic Faraci, who had been vice president and general manager of M.S. Distributing and Musical Isle of America, will head the Chicago branch. The labels handled by the branch will include Atlantic, Atco, Cotillion, Elektra, Warner Bros. and Reprise. M.S. Distributing had handled Warner Bros./Reprise here.

Buddah Sues Paramount, Melanie for \$25 Million

NEW YORK—Buddah Records and its affiliated music publishing wing have filed a \$25 million suit against Paramount Records and its publishing wing, against Melanie, and the suit, filed in N.Y. Supreme Court, charges Paramount conspired to induce Melanie to switch her label affiliation from Buddah to Paramount. Buddah claims that Melanie is still signed to the label and bad signed a new contract on or about Oct. 15, 1970.

Melanie's original contract was signed Oct. 28, 1968, and Buddah had exercised options the past two years. Buddah also claims that it spent \$500,000 "Promoting and recording and publicizing" Melanie prior to January 1970, and \$300,000 since.

"A technique available to most presently-equipped stereo owners through the addition of a simple and inexpensive coding device. The radio station WGMS-FM will hold a series of seminars on the four-channel stereo and other new developments in

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several other new developments in stereo sound.

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Granny Entries Flavored With Soft Melodic Punch

NEW YORK—A shift away from harder rock toward more melodic sounds was the trend reflected in the list of final nominations for the 13th annual Grammy Awards released by the National Academy of Recording Arts and Sciences.

Voting among the Academy's 3,500 members gave top Record of the Year nomination to "Bridge Over Troubled Water" by Simon and Garfunkel, "Close to You" by the Carpenters, "Everybody's Got a Secret" by Ray Stevens, "Fire and Rain" by

James Taylor, and "Let It Be" by the Beatles. All selections, except "Close to You," have been nominated Songs of the Year, with another melodic tune by the Carpenters, "We've Only Just Begun," rounding out the quintet of nominees.

A similar trend was reflected in the list of the Year nominations. In this category, "Bridge Over Troubled Water," "Close to You" and James Taylor's "Sweet Baby Jesus" were joined by the "Chicago" album, by the group of the same name, "Deja Vu" by Crosby, Stills, Nash & Young, and by Elton John's album, "Elton John." John, along with the Carpenters, Melba Moore, Anne Murray and the Partridge Family, were nominated for Best New Artist of the Year Grammys.

The five-chapter city Academy's voting, which focuses on artistic excellence rather than on popularity charts, covers a large spectrum of recorded

works and a wide variety of tastes. In the classical field, for example, works by Hector Berlioz, Charles Ives and Giovanni D'Alonzo were cited just about as frequently as those by Johannes Brahms and Ludwig van Beethoven. Double jazz veterans Duke Ellington, Johnny Hodges and Erroll Garner are vying for top Grammy honors with modern jazz performers like John Coltrane, Don Ellis and Miles Davis.

Other Fields

Covered also in this year's Grammys are other specialized fields of music, such as country. Where previous Grammy winner Johnny Cash is competing against Merle Haggard, Ray Price, Charley Pride and Kinky Friedman while Tanya Winnetta is trying to capture her second Grammy against opposition from the Dolly Parton and Loretta Lynn. Country's Don Pease and Jean Shepard, while Coet Atkins and Danny Davis are vying for representation in the category.

Multi-Grammy winner Aretha Franklin faces opposition in the rhythm & blues field, first from Esther Phillips, Nina Simone, Candy Station, and Dee Dee Warwick. Dionne Warwick takes on Bobbie Gentry (also a past winner), Anne Murray, Linda Ronstadt and Diana Ross in the contemporary field. Also in the rhythm & blues field, five finalists—Clarence Carter, B.B. King, Wilson Pickett, Edwin Starr and Stevie Wonder, go after the Grammy.

Winners of the 13th annual Grammy Awards competition, as tabulated by the accounting firm of Haskins & Sells, will be announced by Academy members, which will be announced on the ABC-TV show on March 16.

For complete Grammy Award nominations, see page 12.

Simone, Clark Form Distrib

CLEVELAND—Veteran record man Joe Simone and new recruit Clark have formed a new independent distributing firm here, Progress Record Distributing, to serve Ohio and Pennsylvania. Office is at 2701 St. Clair Ave.

Simone was vice-president and general manager for Main Line Records here until its recent acquisition by the Handelman Co. Clark was buyer for Main Line for five years following a five-year hitch with Concord Distributing.

New firm represents the MetroMedia and Crest labels, with new lines to be added shortly, Simone says.

WB Moves Branch

LOS ANGELES — Warner Bros. Records has moved its branch from Burbank to expanded facilities at Glendale at 1100 Frances Court. The facility now handles the Elektra and Nonamesh lines plus the Atlantic-Arco family of labels, which will use Kinsey National Service.

Singleton Realigns Product, Personnel

NASHVILLE—Shelby Singleton is stepping up release and distribution of product, shuffling top personnel and rearranging his billing procedures.

Singleton said that will now be pop-oriented, with emphasis on underground; 25 percent rock and 25 percent country.

"We intend to keep the market as we have already captured," he said, "and go after the other markets." He added that Nashville would be recognized as a total music center, which it is.

He plans to release at once 12 LP's, some of it garnered from old Sun releases. Among these is a combined album by Johnny Cash and Jerry Lee Lewis singing Hank Williams songs.

Burns also are being put together for Cliff Jackson, U.S. Apple Corp. The Opposite Sex, McNicol, Bergen White, David Allen Co., The Gentrys, Calvin

Levy, Johnny Adams, Bill Hemant, Silly Austin, Red-White-and-Blue, and Heather Black.

Also in the planning stage are albums by Tommy James and the Shondells, The Three Degrees, Alive and Kicking, and some composite albums. Singleton is re-releasing "The Baka Project" by the Kreations. The Shondells also are being released in rapid order. They include "Get High on Jesus" by The Appletones, "Sideshow" by The Shondells, "Sweet Revival," and "Wild Word" by The Gentrys.

On the Plantation Label, which deals primarily with country product, there will be releases by Ben Stony and Eddie Burns. Jerry Dyke will be released on Sun, and Betty Lavette on SSS International. On distribution, Singleton plans to eliminate some of those currently working for him, and tighten up on others. In the New York City and New Jersey area, London Record Distributing Corp. will handle all Singleton labels. This is the first venture into the country product for the distributor.

In the home office, Singleton had moved Bert Shindler from the Southern Graphics operation and made him division vice president in charge of accounts receivable. He will have numerous other duties as well. Gayle Allen takes over as general manager of Southern Graphics. Sales are being divided into two territories, with the new South. The distribution set-up under Buddy Blake will remain the same, with Bob Alou handling country promotion.

Now, Singleton had been billing twice a month. He now will go to a once-a-month procedure. He had, in the past, been charging a 1.5 percent charge of 1.5 percent on accounts, and this is now eliminated. He is changing to a plan of 2 percent per invoice if paid within 60 days of the

(Continued on page 78)

Seal of Approval

The Fifth MIDEEM, which closed its doors on Jan. 22, was probably the most successful and productive of its kind. It was a combined album by Johnny Cash and Jerry Lee Lewis singing Hank Williams songs.

From the inaugural event five years ago, people have been saying every year that they would not return; but when January comes around, the combined lure of (more or less) sunny California and the prospect of meeting so many industry friends and associates prove irresistible.

For major companies with product and copyrights locked up for the whole world, the interest is perhaps largely self-interest—MIDEEM is of incomparable value.

And, even if it is impossible to set a value on the amount of business done, it is quite clear from the growing attendance figures over the years that the international music industry has given an unqualified seal of approval to Bernard Gentry's branch—1,500 participants in 1967; 3,000 in 1968; 3,500 in 1969; 4,000 in 1970 and this year, 4,500.

Low-Budget Film Is Called Bad News for Music Trade

LOS ANGELES—The trend to low-budget pictures is detrimental to the music industry and to the future of soundtrack recordings, according to composer Rox Ortolani. The Italian composer was here last week to score "The Hunting Party," with Candice Bergen.

Ortolani, whose "I'll Love Touches Your Life," from the motion picture "Madron," is a contender for an Academy Award, feels that producers are turning more towards "pre-written" music in order to save money. "They're taking existing tracks and trying to fit them into motion pictures instead of hiring a composer to score a film. It's a simple economic reason—it's much cheaper to take

existing material and build a soundtrack out of it instead of having original music penned.

"Probably the prime example was 'Easy Rider.' The professional musician is rapidly finding himself with less work and music to score because of this trend."

Ortolani began scoring films nine years ago with "Mondo Cane." He was co-writer of "More."

IMC Shows

Continued from page 1

system and quadrasonic sound. Ray Dolby, president of Dolby Labs, will speak on the Dolby System, a device which reduces noise in low-speed tape (i.e. cassettes). Dolby will explain the system, tell where it has been used, and relate the impact of its use on sales.

The demonstration of quadrasonic sound will be presented by Brad Miller, president of Mobile Fidelity Productions, Inc. Miller will talk on the use of quadrasonic sound, and the effect quadrasonic sound is having on record sales. He'll also touch on the future of quadrasonic sound and its acceptance by the consumer.

The demonstrations will be given in the evening, and wives of the registrants will be invited.

Purcell Again CPME Chief

NEW YORK—Gerrard W. Purcell has been re-elected president of the Conference of Personal Managers East. Other officials re-elected were Robert Coe, vice president, and Murray Becker, secretary. Jackie Bright was elected treasurer of the Conference for the first time.

Jack Beekman, Lenny Ditson, Jack Rollins, Harry Steinman, Laura Springer and Jack Petril were also elected to continue as members of the board of directors.

Purcell, Kal Ross, president of the West Coast chapter, and Sherwin Bass, president of the national conference, plan to meet on the West Coast in the next two months to discuss mutual beneficial programs for managers and their clients.

GRT Releases Nashville LP's

NEW YORK—In a move designed to cash in on the Nashville sound, GRT Records will release three instrumental albums conceived and produced at the label's Nashville office.

The albums, produced by Tommy Allsup, executive producer in charge of GRT's Nashville operations, will be directed towards the Top 40, Easy Listening and Country music markets.

First in the series, due for release on Feb. 16, is "Tommy Allsup and the Tennessee Sexes Play the Hits of Tammy Wynette." This will be followed by an album by steel guitarist Curley Walker, which Allsup will augment with strings and voices in a pop-oriented format. The third album by pianist Ron Oates, will incorporate a gospel approach.

B'nai B'rith Plans Talk on Piracy

NEW YORK—"The Menace of Music Piracy" will be the main topic at the meeting of the B'nai B'rith Music and Performing Arts Lodge (No. 106) (1). Moderator of the session will be Dave Rothfield of Korvette's; speakers will be Robert Osterberg of the law firm of Abeles and Clark, representing the Harry Fox Office; and Jules Yarnell, representing the Recording Industry Association of America.

Also on the agenda is a report by Cy Leslie, Pickwick interberg of the law firm of Chairman of the Anti-Defamation League Committee, on the progress of the fund-raising luncheon which will honor Stanley Gortikov, president of Capitol Records, scheduled for Feb. 17 at the Hotel Pier.

The Lodge meet will be held at the Friar's Club.

For More Late News

See Page 78

Studio Track

By CLAUDE HALL

"Tracks are the only answer," according to Robin Hood Brian, who operates a studio in Tyler, Tex. Brian, president of the 16-track Studio, dropped by the office last week en route to see the new 16-track Studio and admitted that he'd already made up his mind to buy one. His old one, he said, was "too small."

In refusing recording studio veteran Norman Petty, who stated recently that a 16-track track column tracks didn't make any difference, Brian said he was getting tired of gimmicked stereo and the adolescent use of pan pots on stereo records. "Many instruments lend themselves to stereo and should be on two tracks in stereo, rather than one track of a many-track record. I see 32 tracks as not a maximum, but only not to be used on every session, but very useful because of stereo. I like to put drums on three tracks—the bass on one track and then a track for the right channel and the left channel and then the next thing Brian wants is a Dolby; he'll probably acquire one this week. The day after that he's been acquiring ever since Harry Carlson, head of Fraternity Recording in Dallas, told him to record in the old Owen Bradley quonset hut (anybody remember that?) in Nashville. The first track was "Dis-a-Bit" and Brian said he recently got a letter from someone in Aoyway, working in Bradley's studio gave Brian recording studio gear and he went home and began acquiring equipment. He's had his own studio 11 years now and operates the independent record production firm of RHB Productions, which is producing the Gladys Knight Epic Records. While in town last week he was trying to negotiate a deal for a group called Girls with RCA Records. The Rio Grande just cut in the studio for RCA and Choclov recently did a session for A&R Records.

The Buddy Miles Express, Mercury Records, has booked the first week of February at Criteria Recording Studio, Miami, according to studio president Mack Eberman. Mylon has just wrapped up his recording session for Cotillion Records; Jerry Wexler and Tom Dowd produced and Howie and Ronnie Albert engineered the session. Atlantic Records' Bobby Lane booked Criteria's B studio Feb. 13, and Andy and the Swingers dates and is arriving Feb. 22 with Tom Dowd and Jerry Wexler producing. Local singer, who was just recently tapped four tunes with Don Goldie on Trumpet and Percussion with the new Greenstein on bass, and Hank Caruso on drums; Chuck Kirkpatrick was engineer.

Just want to remind you that the third International Music Industry Conference will be held June 6-12 in Montreux, Switzerland, and many of the sessions will feature the recording studio industry; one session in particular, will have some of the industry's greatest studio men on hand, including George Martin, who produced all of the hits by the Beatles. If you would like to know about IMIC, feel free to write or call me for details.

Vinny Testa's Infinity Productions brought in Liquid Smoke Records, a local company, to sign Ultra-Sonic's new 16-track facility at Hempstead, N.Y., a suburb of New York City. Testa is producing the group for Embassy Records, Mickey Earle of Infinity Productions just finished an album featuring the Dustbowl group for Roulette Records; he also had down a few tracks on Kilroy, another group.

Shadow Morton has begun a few things with Calamity Jane and will be back in the studio in a few days to do a two-album package. Stage Productions is producing the Charlie Brown's People, with Phil Spector as executive producer; Steve Goetz engineering the session. All of the other sessions are being produced by John Bradley, reports Ultra-Sonic president William J. Stahl.

Jimmy Duncan Productions Inc., Houston, has purchased 30,000 square feet next door to his Soundville complex, according to vice president Fred Mirick. Going to build a \$2.5 million Soundville II studio incorporating two additional studios, a 16-track and 24-track recording system, and a 16-track production studio. The music division of Soundville has just signed trumpeter Calvin Downie to produce soul for the Soundville and Westpark Records labels of the firm.

Columbia Records producer Billy Jackson will be working with Peaches & Herb, plus Patti Austin and the Bluebelles in Detroit the week of Feb. 9. Jack Clement, one of the nation's leading country music producers, says his 16-track Jack Clement Recording Studios in Nashville is going great guns and has had a studio since it opened in December 1969. Charlie Talbot is chief engineer at the studio manager. Shirley Adams is studio coordinator. Ray Stevens, George Richey, and Larry Butler are also independent record producers who use the studio a lot.

David Laster has his own studio in New York, and calls it the Warehouse. The Distant Cousins and Charlie Brown are producing the studio doing albums for Polydor Records. . . . Here's how the music business is doing these days: Records are cut sometimes in many places. For example, Tammy and Janie later on at Metromedia—"Cross My Heart"—has a rhythm track cut at Muncie and the studio at Los Angeles. The strings were recorded at Detroit's Holland. Dozier, Holland Studio's Tammy incidentals will soon return to Muscle Shoals to record her next album, which she'll produce herself with Jimmy Johnson and Barry Beckett. [I'll be released next May.]

The Starday-King Records studio in Nashville is growing fairly popular for LP pop group projects, according to Dave Anderson and Mickey Moody of Kings-Myth Productions. Anderson says he's just completed three LP's and will be working on two more acts there in February. Also at the new low-cost automatic music synthesizer, has been put on the market by T. A. Bayville in New York. It's an audio production tool for recording studios and radio-TV stations, allowing them to create and/or embellish music. The claim is that the ERN is compatible and produces the same quality information call Bill Pegler 516 628-8068.

Dickson Named U.S. Distributor of Lunar

NEW YORK—Dickson Productions Ltd., a national record distributor, has just signed a long-term contract with Lunar Records of Oklahoma City. Dickson will act as exclusive U.S. distributor for all Lunar records.

The first record released from Lunar under the new contract is "Basic Rock," b/w "All of My Days."

Diamond Jim, Smith Co. Tie

LOS ANGELES—Diamond Jim Productions, headed by Jim Hilton and Buddy Kaye, has merged with General Audio Industries owned by Robert W. Smith, also known as Wolfman Jack on the air. General Audio Industries owns and operates XERB, Mexican high-power radio station that sends a signal through a large part of California and features soul music. Diamond Jim produces record artists.



JERRY WINER, left, national sales manager of Disneyland Records, attends the opening of the Walt Disney Film, "Aristocats," at the Village Theater in Los Angeles with left to right, Mrs. Jerry Winer, Phil Harris, star of the film, and Ray Watson, label's West Coast representative. The original soundtrack of "Aristocats" is on the Disneyland label.

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20 million people saw the beginning of the new Andy Williams album.

For three weeks in a row, fans of the Andy Williams show saw Andy sing "(Where Do I Begin) Love Story," the first song on his new album.

"Love Story" is an album of 11 great songs, including "My Sweet Lord," "Fire And Rain," "Rose Garden" and "I Think I Love You." And with all the people that already heard

Andy sing the title song, you might say the album began before it was even released.



On Columbia Records® and Tapes.

This one



QYHY-068-HSPW

The Follow-Up To "After Midnight"

"Bell Bottom Blues"



Derek and The Dominos

featuring... **Eric Clapton**
Jim Gordon
Bobby Whitlock
Carl Radle

Atco #6803
Executive Producer Tom Dowd
Produced & Arranged by The Dominos
A Product of Polydor Records, England



From The Hit Album
"Layla"
Derek And The Dominos
SD2-704

On Atco Records & Tapes (Tapes Distributed by Ampex)



Their first album, *TICKET TO RIDE*, made an audience starved for good straightahead, unpretentious pop-rock sit up and take notice. Having taken notice, some million members of that audience bought the group's "Close To You," simultaneously rendering that song a classic and establishing Carpenter's as the world's premiere pop-rock force. "Close To You"'s follow-up, "We've Only Just Begun," enjoyed similar fantastic success, in the presence of which standing ovations from standing-room-only houses in every venue they performed in dispelled any doubts concerning the group's ability to sustain their remarkable pace. Keep your eye on the charts, your ear on the airwaves, the **CARPENTERS** have just released their first single of 1971.



FOR ALL WE KNOW AM 1243

Produced by Jack Daugherty

Taylor-Made Tunes, Disks Get Action

• Continued from page 1

terial was spotlighted this week by new releases from RCA, Columbia and Elektra. On RCA, Harry Belafonte parlayed two Taylor songs, "Something in the Way She Moves" and "Circle Round," for his latest single release. On Columbia, Tom Rush took Taylor's

"Sweet Baby James" for a new singles workover, and on Elektra, Rush, again, dug into the Taylor catalog, for another singles treatment of "Something in the Way She Moves."

As a disk performer, Taylor is going strong on both the singles and album charts. In the current issue of Billboard he's represented on the Hot 100

chart with "Country Road" on Warner Bros. Records (81), and on the Top LP's chart, with a three-label spread: "Sweet Baby James" on Warner Bros., "James Taylor" on Apple, and "James Taylor and the Original Flying Machine - 1967" on Euphoria. The "Sweet Baby James" LP has been on the Billboard chart 48 weeks, the "James Taylor" LP

has been on the Billboard chart 19 weeks, and the Euphoria package, a oev release, hit the charts this week, for the first time, at #11 with #18.

Neil Anderson, vice president of April/Blackwood Music, who set up a co-publishing deal for Taylor via Blackwood Music and Taylor's country Road Music (BMI), said that there's been such a flood of licenses for Taylor's songs that it's difficult to estimate just how many recordings have been made. Anderson does know, though, that Taylor's songs have been licensed to pop, middle of the road, country, soul and rock artists. "Taylor's appeal," Anderson said, "goes from Blood, Sweat and Tears on one end to Bobbie Gentry on the other."

The broad-ranged appeal of Taylor's songs was demonstrated recently by the performance of one of his most popular songs, "Fire and Rain." The song hit the Hot 100 and Easy Listening charts with wide acceptance on the Warner Bros. label, and it hit the Soul charts with R.B. Grier's version on the Atlantic label.

Anderson suggested that the wide appeal of Taylor's songs stems from the "universality of beauty and sadness" inherent in the material. Anderson added, "Both the kids and the performers know that Taylor has been through a lot of trips and that there's no put on or showiness in his songs." Taylor, who'll be 23 years old in March, has been in a mental institution twice and says of his like "Knocking Round the Zoo" and "Fire and Rain" are expressions of his experience.

On another Taylor push this week, the Amco Music Publishing Co. is releasing a folio of Taylor's songs for piano and guitar. Included are 25 Taylor songs, photographs, and articles on the composer-singer by Gary Legon (from Rock Magazine), Jacoba Atlas (from Melody

Maker), Susan Donaghue (from Jazz and Pop), and Alfred Aronowitz (from the New York Post).

Since success breeds sobriquets, tradesters are beginning to call Taylor "the Dylan of the 1970's." And since the Taylor family is beginning to move in on the disk scene—his brothers Livingston and Alex are on the Atco and Capricorn labels, respectively, and his sister, Kate, is on the Cotillion label—tradesters are beginning to call the Taylors "the Kennedys of pop music."

Col Club 'Exclusive' Fight Ends

• Continued from page 1

form of contractual exclusivity that would prevent other manufacturers, clubs, potential clubs or mail order sellers from obtaining the same terms and conditions as Columbia.

The 1967 Order also ruled out any depressing or other fixing of artists' royalties on outside labels distributed through the Columbia Club. Columbia also appealed the order, and also declared the artist royalty fixing had long been discontinued in its contracts with outside labels.

A 1969 Appeals Court ruling upheld the part of the FTC order banning artist royalty-fixing provision in the outside label licensing, but sent back the rest of the order because the statistics on which the original 1962 complaint had been filed were

"stale." It agreed in principle with FTC fears that exclusive licensing could lead to monopoly in the club field, but wanted more up-to-date statistics as a basis for commission action (Billboard, July 12, 1969).

A landmark aspect of the Appeals Court remand was its agreement that the subscription-type record selling constitutes an individual and rather unique marketing segment, with customers differing from those in other retailing and standard mail-order buying.

At one stage of the litigation, the parent company eliminated the separate subsidiary status of its Columbia Record Club, and made it a "division," one of its Direct Marketing Service Divisions, Columbia Group.

The recent order worked out between Columbia and FTC attorneys saves the commission

and the company from another round of endless and complicated hearing proceedings (Billboard, Nov. 7, 1970). The case has dragged out for over a decade. It produced hearing record of 11,000 pages, with 1,400 exhibits, and a 300-page initial examiner's decision favorable to Columbia, but discarded by the commission under its then chairman, Paul Rand Dixon.

The present FTC order, which does not constitute admission of law violation by Columbia, will in effect be the basis for all other club contracts. Penalty for each violation of the order after it becomes final is \$3,000.

Specifically, the order spells out prohibition against four types of exclusive licensing in the field of pre-recorded tapes or sound recordings that would prevent any other club operator, or potential operators from acquiring the product of any producer on the same terms and conditions as Columbia.

Banned are agreements with an outside manufacturer which would (a) give the Columbia Club the sole right to distribute the outsider product in club sales; (b) agreements that would prevent the outside manufacturer by direct or indirect means from licensing product to any other club; (c) agreements preventing or restricting his right to go into club business himself, or (d) from selling product to anyone for resale in club or direct mail enterprises.

Stan Kenton Firm Begins Taping New Packages

LOS ANGELES—Stan Kenton's Creative World Records has begun taping new packages to add to those already in the can at Capitol.

Kenton had his 19-piece band were taped at a jazz clinic at Redlands University and this package is the label's new double pack offering. A price-cutting comedy tribute to the bandleader, taped at Donte's club in North Hollywood, is the second new release.

The leader is contemplating cutting his first solo piano LP.

NMC Change in Servicing

OCEANSIDE, LI. — The NMC Corp. will now service its merchandised rack accounts handled previously through its St. Louis office through its office in New York or in Detroit. The realignment comes after months of research and discussions with carriers and a review of product sources.

Jesse Setzer, president of NMC, feels that the company's service to rack accounts sums prove due to the better product availability in New York and Detroit. The St. Louis office will remain open to handle the

Kenton sells his LP's through mail order, leaving the masters from Capitol to the leader's prospects to be out on the road with the band the whole year. Last year he toured for six months.

Kenton plans to use selected record stores to handle his product which is not available in most rack-oriented operations. Kenton would like to sign other jazz acts who can no longer find a record home, but he is waiting until he has all the "kinks" out of the mail order operation before taking on other artists.

Barclay in Distrib Deal With Exuma

NEW YORK — Bob Wyld, producer of both "Exuma" and "Exuma II" albums for Mercury Records, has completed a distribution deal with Barclay Records to rack accounts in some product in France, Holland, Switzerland and Belgium. A third album by Exuma will be recorded in March.

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ALICE COOPER

Alice Cooper has always meant albums and theatrical performances and a hugely underground following, so you can imagine the surprise of the ivy-covered executives at Warner/Reprise when an Alice Cooper creation cropped up during one of the Monday Singles Meetings. "This must be some kind of a mistake," muttered one grey-beard. "Or else a joke," chimed in a yes-man. It was neither, as the entire Singles Meeting learned within seconds of the beginning of "Eighteen." "It's an earthquake single," opined that same grey-beard, panting from the exertion of tapping his foot so hard. "Dynamite," chorused the yes-man. They're both right this time. "Eighteen" is thumping its way to mass popularity on CKLW, Detroit, and KOL, Seattle (top requests in two years!), for starters. It's Warner Bros. single 7449.

EIGHTEEN



If you would like Alice Cooper to play in your place of business, contact Alice Enterprises, 155 West 13th St., New York City 10011. Phone: (212) 924-1675.

VAN MORRISON

Van Morrison's ship has certainly come in. You might even say his fleet has arrived. He's been an artist as long as he's been alive, but he's also been underappreciated for a nearly equal length of time. "Domino" re-stored him as a big singles mover and he cleverly planned its follow-up, "Blue Money," in his fertile new album, "Van Morrison, His Band and the Street Choir" (WS 1884). The same album that contains the massive "Domino." The new Vanwagon has already been jumped on by KHJ & KRLA, Los Angeles; WCAO, Baltimore; WMEX, Boston; WLS & WCFL, Chicago; and KLIF, Dallas, to name a smattering. It's Warner Bros. single 7462.

BLUE MONEY



Fleetwood Mac

Fleetwood Mac's "Kiln House" (RS 6408) ranks as one of the superlative rock and roll albums of 1970 and it seems only inevitable that it should spawn a superlative rock and roll (of the ballad variety) single. It should and it did—"Jewel Eyed Judy." It's been simmering aromatically for several months now on FM stations across the country and the feedback (as record biz vernacular puts it) is that it's going to boil over into AM in a big way. KOL, Seattle, is among the pioneers on this one. It's excruciating beauty from Fleetwood Mac. It's Reprise single 0984.

Jewel Eyed Judy



Triple singles from the Dynamic Duo... Warner/Reprise

**Who is the
most
programmed
recording artist
composer
producer
arranger
today on radio
and TV?**



**We got him and
we guard him well.**

**When have
you ever heard of
a recording artist,
composer, producer,
arranger
who has made
over a
million dollars
before he sold
his first
record album?**



**We got him and
we guard him well.**

**Who was the composer,
arranger, and producer
of the most successful
music and lyrics used
in radio and TV commer-
cials for such products
as: American Airlines,
Pepsi Cola, Coca Cola
International, Gulf, RCA,
Dr. Pepper, Canada Dry,
Clairol, Fresca, Lever
Brothers, Proctor and
Kemble, Pillsbury, Tab,
Sprite, Nabisco, Mercedes
Benz, U. S. Gov't Anti-
Drug Campaign and win-
ner of 37 national and
international awards
for the best music and
lyrics for radio and
TV commercials.**



**We got him and
we guard him well.**

**Can you believe
that the amount of
money spent for time
on TV and radio to
air the music and ly-
rics of one composer,
arranger and produc-
er is equal to the en-
tire dollar sales of
the record industry
for 1970 (over one
billion dollars)?**

**What a collection of
talent in one person!**



**We got him and
we guard him well.**

**Who has had
his material recorded
by**

**Jack Jones
Mary Hopkin
Peter, Paul
& Mary
Eric Burdon
Tom Jones
and others?**

**Whoever you
think it is, you're
probably wrong.**



**But we know,
and we got him and
we guard him well.**

(PLEASE TURN PAGE)

Tape Cartridge

Audio Magnetics—Stereodyne Entering Blank Tape Market Under Dynapak Label

By RADCLIFFE JOE

Education Step-Up

LOS ANGELES — Audio Magnetics' educational department is now offering a premium line of blank cassettes and a step up open reel series. These products are in addition to the A/V Educator series of standard tape blank cassettes which have been available for the past year.

The new premium line uses Audio's new quadrasonic QHF, low noise, high density tape with a polyester base. This step up line will be priced slightly higher than the standard line, said Sheryl Story, Educational products director.

The cassette lines come in seven time lengths, designed for classroom use and sold through audio/visual dealers.

The premium line is geared to offer better frequency responses and lower noise levels plus a stronger product which can stand the rigors of in-school high-speed duplication.

Miss Story sees students as the prime customers for the premium and standard cassette lines. The new A/V Educator reel line will be used by school libraries as master tapes and in classrooms, the executive believes.

The open-reel series comes in a "sexy" package. It has a two-

piece hinged styrene plastic box which dispenses the industry's reliance on cardboard boxes. Audio Magnetics is the only company offering open reel blanks in plastic boxes.

These plastic boxes will be offered schools as an accessory item. The series has six time lengths: 500 feet on a 5-inch reel; 900 feet on a 5-inch reel; 1,200 feet on a 5-inch reel; 1,200 feet on a 7-inch reel; 1,800 feet on a 7-inch reel, and 2,400 feet on a 7-inch reel.

The cases feature colored fronts with the times printed in large letters. The 5-inch 600-foot and 7-inch 1,200-foot reels are yellow and orange. The 5-inch 900-foot and 7-inch 1,800-foot tapes are ochre and avocado. The 5-inch 1,200-foot and 7-inch 2,400-foot reels are blue and green.

A low-noise, all polyester tape is used in the reel series. The case features grippers to hold the tape in place which also prevent tape unwinding.

Miss Story will be showing these new products at several trade shows. She will have her new items at the Training Aids in Business and Industry Show in London, Feb. 22-29. *(Continued on page 72)*

TROY, Mich.—Stereodyne Inc. is entering the blank tape market with a line of premium quality blank loaded cassettes and 8-track cartridges to be marketed under the Dynapak label. The company will also market a line of related tape accessories including head and capstan cleaners, head alignment tapes for 8-track cartridges, and a non-abrasive head cleaner and head alignment tapes for cassettes.

Stereodyne's move into the blank tape business was predicated on a growing industry demand for blank-loaded cassettes and cartridges. The company has, for a number of years been in the manufacture of plastic casings for cassette and cartridge housings, custom duplicating, and the production of a number of selected lines of private label blank cassettes.

Also motivating the company in its new move was the high incidence of low quality tapes flooding the consumer market. Jules and Gladys Stereodyne's executive vice president and general manager, disclosed that along with the role of meeting the increasing demand for blank tapes, the new Dynapak tapes will offer premium quality at moderate cost.

He said, "Our customers will be able to buy at realistic prices the industry's best products. They have long demanded from us. Products which will go a long way toward establishing much needed industry standards."

The Dynapak 8-track blanks come in lengths of 32, 35, 64, 70 and 80 minutes, while the cassettes are available in playing times of 30, 60, 90 and 120 minutes. The cartridges are packed in shrink-wrapped three-color boxes with pressure sensitive adhesive labels, while the cassettes are encased in specially-designed pop-out moulded plastic boxes unique to Stereodyne Graphics are of a youth-oriented pop-art design.

Sales Spectrum

Stereodyne's merchandising program, based on market research, will span a broad spectrum of ideas including dealer display cartons, blister-packed and poly-bagged product for racking, point-of-sale displays including counter

ends, window streamers, door decals and other innovations.

In addition to marketing the new line through regular tape outlets, Stereodyne will utilize the services of automotive parts and accessory representatives to rep the line. "We are confident that this innovative move will open up whole new marketing channels, not only for the Dynapak line, but

for the entire tape industry.

The newly appointed vice president appointed nine manufacturer representative organizations, with a view to selling the line across the nation and into Puerto Rico and Hawaii, to market the line. "S.A.D., 'We have a good product in which we have part line, and we intend to spare no effort in bringing it to the consumer.'"

Tape Assn Planned For U.K.; Group Set

LONDON—A steering committee headed by Musiplex managing director Philip Ashworth is to be formed as the first step toward the establishment of a new trade association covering all segments of the tape industry.

The need for a new association, to include software and hardware manufacturers, custom duplicators and raw tape suppliers, was outlined in London last week by Larry Finley, executive director of the U.S. based International Tape Association, which is seeking a U.K. branch.

He was addressing nearly 30 tape heads at a meeting at the Russell hotel. Although it is yet to be established how closely a U.K. association would be involved with the I.T.A., it was unanimously agreed at the meeting that an all-embracing association should be formed.

It is unlikely that any new association will affect the work of the British Recorded Tape Development Committee, formed at the end of last year by EMI tape manufacturers and Green, which would continue to operate within the new pact.

Finley is the gathering that one of the prime aims of the I.T.A. is to establish a world-wide level of recommended standards in the tape field. Formed last July with five members, the association now embraces 84 companies with members in Japan, where 80 percent of all hardware sold in the U.S. originates, and Germany.

He said a U.K. association could lobby against the 55 percent purchase tax on tape product, assuring the government that the economy would benefit from letting the tape industry grow faster. It could also launch a joint PR and publicity program which would end the battling between software and hardware segments in which each accused the other of doing insufficient promotion.

Finley asked Green if hardware manufacturers were aware of the work of his software association and Green conceded there was a lack of inter-company co-operation. Bertie Eccles, market planning manager for Ampex Stereo Tapes, added that interchange of information had been "on a parochial level."

Philip Ashworth, who is to nominate members for the steering committee, pointed out that while the I.T.A. has heavily promoted the cassette, the cartridge market was fragmented and more in need of concerted attention.

The lack of public awareness of the tape systems was also discussed and it was agreed that more education could help with consumer education.

WB TV Music For Mail Order

LOS ANGELES—Warner Bros./Reprise music which is used in a television special about auto racing, will be sold via mail order in special 8-track and cassette packages.

The tapes will be sold by Coca-Cola, which sponsors the TV special, "Oatmeal on a Wheel," April 18 on ABC-TV.

The show's title tune was written by Terry Kirkman and Gene Thompson and performed by the Association. Other artists singing on the soundtrack are James Taylor, Arlo Guthrie, Neil Young, Fresh Air, Kenny Rogers and The Grateful Dead. The show's executive producer, Dick Pickett, the latter two the only non-WB/Reprise acts.

Proprietor Dick Winters of Winters-Rosen Productions, selected the music for the Paul Newman starring special.

GRT Releases Winter Catalog

SAN FRANCISCO—GRT released its winter tape catalog to distributors listing more than 600 cassette and 8-track titles representing 67 record music producers.

The catalog lists 10 companies no longer being duplicated by GRT, including Scepter, Walt, Herb, and the new line, Windfall, Kapp, Four Corners, Polydor and Diamond. Uni is unavailable, except for two titles. Capitol and all Donovan material on Hickory is unavailable.

Conditions of sale in April 15. No returns are acceptable after that date.

SEVEN

TAPE

Data Packaging to Expand Line's Net

CAMBRIDGE, Mass. — Data Packaging is planning to market its Dyna Sound Blank tape line in the U.S. after meeting and selling it exclusively on the East Coast.

In the line will be sold nationally through a factory representative network, beginning this summer in the middle and in the fall on the west coast.

The company eventually will market the Dyna Sound cassette and 8-track blank lines as more national chains and mass merchandisers are interested in responding to Larry Grundy, vice president and national sales manager.

Initially, the line is marketed in about 400 outlets in New York, the New England States and in Washington, D.C. "But we have found cassette sales are moving out of electronic stores and into mass merchandising locations, that's the reason to promote the line nationwide," he said.

Data Packaging will continue to manufacture in Kennebunk, Maine, in a 80,000-square-foot facility, with plans to open regional offices.

The Dyna Sound line comes in three categories: classical (high

end), performance (middle range) and promotional. Both the classical and performance tapes come in 60, 90 and 120 minutes lengths, while promotional is offered in 60, 90, and 120.

Data Packaging is offering both 40- and 80-minute cartridges.

Dyna Sound is offered in a variety of packages, including a four-color 8-track cards 3 e-cassette or 8-track holds either a cassette or 8-track.

Other packaging forms include a Stereo-type box, the classical line, and Ampex-style package for the performance line, and a paper mailer for the promotional line.

Grundy anticipates the business economy this year to turn and may volume especially in blank cassettes to continue its rapid rise.

Data Packaging, to meet increased cassette business, will custom duplicating spoken word product, primarily in the educational field. It has no plans, however, to market an educational cassette line under its banner, but is seeking qualified speakers in April 15. No returns are acceptable after that date.

By filling in the thirty thousand plus readership of Billboard's Third Annual Tape Directory. (And profit from a special distribution to tape shows and industry functions.)

On March 20th, Billboard, the magazine that led the tape industry from inception, presents the Third International Tape Directory. Names, addresses and phone numbers of all companies concerned in the industry have been compiled.

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We got him and we guard him well.



MD 1037

Metromedia Records



Car Tapes Expands Plant Rep Net, Electronics Staff

LOS ANGELES—Car Tapes, manufacturer of tape players, is expanding its factory representative network in the automotive field and bolstering its force in the home electronics market.

Earl Horwitz, newly appointed director of sales, is concentrating initially in the home and portable area, where the company is becoming more fully involved with a

complete line of 8-track and cassette equipment.

He is working on a sales program and several sales concepts to be introduced during a "handshaking tour" of Car Tapes representatives in February and March.

"We're well satisfied with our rep organization," Horwitz said, "but I'm eager to expand

(Continued on page 72)

Skyline Has Right Punch

CHICAGO—A combination of expertise in dealing with Asian factories, incentives to sales representatives and hitting with the right tape players have helped establish Skyline Electronics, according to Herb Levy, president. The Sepulveda, Calif., firm exhibited for the first time at the recent Conrad Hilton electronics show here.

Levy said he was not dismayed at the large number of competitive firms at the Independent Housewares and Home Entertainment Exhibit. He claims the firm had sales of \$2.5 million in its first year.

Noting that each firm in the tape player field eventually finds its niche, he said: "It's a combination of a lot of things. For example, we offer incentives such as watches and other prizes to representatives. Our warehouse in Norcross, Ga., is another factor."

A 10,000-square-foot facility in Sepulveda has been expanded another 3,000 square feet recently.

Sid Siegel, the other half of the management team at Skyline, is thoroughly familiar with Japan.

(Continued on page 72)

Merc Sees Cars As Key to Q-8

By EARL PACE

CHICAGO — The success of quadrasonic tape cartridges will derive largely from its introduction via the automobile and from its conception by recording engineers, according to Robin McBride, a&R director at Mercury Records.

McBride is also involved with Brad Miller, producer of the Mystic Moods, in a 4-channel project. Miller, owner of Mobile Facility Production, and McBride have been working on a quadrasonic sampler to be demonstrated to hardware manufacturers.

"I think if quadrasonic is going to come into the home it's going to come home in the automobile," McBride said. He sees the automobile as a natural theater for quadrasonic and an area not requiring the extra hook-ups, extra amplifier and speakers that are required in the home. The home aspect will come later, he believes.

"Product also will have something to do with the way quadrasonic is introduced. There are a number of theories of what quadrasonic sound should be. I subscribe to the theory that a mix in quadrasonic should be just that—a 4-channel stereo mix."

McBride draws a comparison between what the "purists" think quadrasonic should be and the concept should be from what he calls an "entertainment" standpoint.

"The purists' view is probably that in which the two channels in front of you actually hold the mix and the two behind you hold hall ambience, or whatever. From the purists point of view I think this is probably more real."

"From an entertainment point of view, I think what's going to be more impressive is when people mix to surround the listener in sound."

Speaking from his role as a recording engineer, McBride described how he mixed "Banaway Child" from the recent Buddy Miles album for quadrasonic tape. He spoke from the premise of regarding each channel clock wise:

"Between one and two I spread the drum material, the same way as I would in any stereo mix. In this particular piece, there are two bass parts. So on the left, or number one channel, I put the primary bass—on the right, or number two channel, the fuzz bass."

"The electric piano is on channel one and the organ is on two."

"Now between channel two and three, I have spread the horn section. On three specifically is the rhythm guitar and between channel three and four you will hear the lead vocal—Buddy's vocal—and percussion."

"On channel four is lead guitar and between four and one are background voices."

"So, in point of fact, on a whole 360-degree spectrum, you have elements coming at you not only from four speakers. I find that in listening to the mix, you have a satisfactory listening situation on a cross-axis basis between speakers."

McBride has even woven an organ solo through all four channels, or around the entire spectrum. The demonstration tape being prepared by Miller will encompass repertoire by Buddy Miles, Steam, the Mystic Moods and sound effects.

Library Loans Stir a Hassle

LONDON—An argument over royalty payments on albums loaned by tape libraries broke out between tape manufacturers and the M.C.P.S.

Precision, Ampex and Philips, which are supplying product to the West Country library run by a group of motor distributors, have received a letter from the M.C.P.S. demanding 12 percent royalty payments on cassettes and cartridges supplied to the swap-tape club. Tape royalty normally is 6 1/2 percent.

B. W. Pratt, M.C.P.S. managing director, said, "Tapes supplied to the library by these manufacturers do not constitute a true retail sale. The tapes are probably going over the counter time and time again."

However, the manufacturers are maintaining that it is a normal retail sale for them and that the library should be paying the additional royalties.

Walter Boyd, Precision Tapes general manager, said, "We sell the product to the libraries. We are not running a library network ourselves."

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toyo

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Disney Gives Ampex 10 Titles; 10 More Set

LOS ANGELES—Walt Disney Productions has given Ampex Stereo Tapes 10 titles and plans

10 additional in a second release later this year. Ampex is now Disney's exclusive

duplicator/marketer. Disney began selling its own 8-tracks in August of 1969, starting out with 12 Storyteller LP's. Liberty had been Disney's custom duplicator.

The Ampex deal is for two years and Ampex has created a special browser for its first Disney production. (Continued on page 72)

Muntz Sets Up Banks to Custom-Duplicate Q-8

LOS ANGELES—Muntz is setting up banks to custom-duplicate quadronic 8-track, according to Don Slack, executive vice

president. Although it will take a cautious attitude toward 4-channel and not release product until it becomes a mass consumer item, Muntz wants to be prepared for the on-rush.

He feels companies like RCA and Motorola will make the public aware of quadronic, with the configuration becoming a consumer-oriented product in late 1971.

Slack's interest is in both custom duplicating—not licensing—and hardware. Muntz is prepared to go into production on two quadronic units, an auto player for around \$129.95 and a boom model for \$299.95.

Muntz will produce product when there is consumer demand, but, in the meantime, will concentrate on stabilizing its 8-track and cassette equipment line. "We will be adding new units," Slack said, "but our plans will be to streamline the line, too."

He is structuring a marketing program around new products, primarily 8-track, and will enhance the company's representative network.

Part of the marketing concept is packaging, where Muntz will sell players in see-through, shrink-wrapped packages. The unit will fit into display models which hold four individual units.

Muntz continues to duplicate 4-track for Warner Bros.-Reprise, Mercury, Monument among others, but admits there's a limited market for titles, except on a cherry-picking basis. "That's one reason we're interested in quadronic," Slack said, "we're equipped to offer product."

A&L QUILTS TAPE FOR PLAYERS

LOS ANGELES—A&L Plastic Pak has phased out its blank tape manufacturing in favor of concentrating on selling tape players.

The company, which recently sold Playmate Industries, its tape producing subsidiary to Cassette Magnetics, of Brooklyn, N.Y., has depleted its tape inventory. A&L entered the equipment field by acquiring Kraco Products for an undisclosed amount in common stock. (Billboard, Dec. 5.)

Playmate Industries has moved its operation to the East Coast and will continue its manufacturing capability under the banner of Cassette Magnetics.

A&L, in selling Playmate, also sold Puerto Rico Industries, a magnetic and video tape manufacturer based in Puerto Rico, to Cassette Magnetics.

The TDK profit tree...



or how TDK shares the wealth.

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For every eight Super Dynamic Cassettes you buy—C-30SD, C-60SD, C-90SD or C-120—you will get two more of the same type free for a total of 10. But this time you do not pass the savings on to your customers, who will pay the regular price. As in the last promotion, minimum quantities apply.

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2. Additional 20-cent Share-the-Wealth anniversary dividend on every C-60SD cassette purchased.
3. Heavy advertising in Playboy, Penthouse, Esquire and other leading national publications. Preprints and other details will reach you in time.
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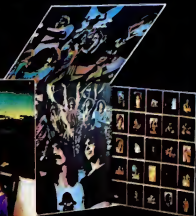
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(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (R-T: R Cassette Nos.) (Duplicate)
1	1	ALL THINGS MUST PASS George Harrison, Apple (8878 639; 4XWB 639)
2	3	JESUS CHRIST, SUPERSTAR Various Artists, Decca (8-206; 73-206)
3	2	ABRAXAS Santana, Columbia (CA 30130; CT 30130)
4	7	ELTON JOHN Uni (H 7200; 2-73090)
5	4	GREATEST HITS Zip & the Army Show, Epic (K0 30325; ET 30325)
6	11	TUMBLEWEED CONNECTION Ellen Johns, Uni (H 7209; 2-73096)
7	5	PENDULUM Credence Clearwater Revival, Fantasy (88410; 88410)
8	22	CHICAGO III Columbia (CA 30110; CT 30110)
9	9	THE PARTRIDGE FAMILY ALBUM Capitol (AS 30232; 4XWB 30232)
10	8	STEPHEN STALLS Atlantic (Amplex M-87202; Amplex M-57202)
11	10	LIVE Grand Funk Railroad, Capitol (83KW 633; 4XWW 633)
12	6	JOHN LENNON/PLASTIC ONO BANO Apple (8630; 5630)
13	17	LOVE STORY Soundtrack, Paramount (PA 8-6002; PA C-6002)
14	—	PEARL Jetta Joplin, Columbia (CA 30322; CT 30322)
15	14	LED ZEPPELIN III Atlantic (PF 7201; CS 7201)
16	13	CLOSE TO YOU Carpenters, A&M (4271; CS 4271)
17	18	WHALES & NIGHTINGALES Judy Collins, Elektra (ET 8 5010; TC 5010)
18	16	CHICAGO Columbia (18 80 0858; 1610 0858)
19	23	ELVIS COSTELLO Elvis Presley, RCA Victor (PES 1655; PK 1655)
20	20	PORTRAIT Fritz Dimension, Bell (86045; 56045)
21	24	SWEET BABY JAMES James Taylor, Warner Bros. (89W 1843; CWX 1843)
22	31	BLOODROCK II Capitol (83W 471; 4XW 471)
23	12	WORST OF Jefferson Airplane, RCA Victor (PES 1653; PK 1653)
24	15	TO BE CONTINUED Hank Jagers, Enterprise (EN 8 1014; ENC 1014)
25	27	THIRD ALBUM Jackson 5, Motown (M8-1718; M 57518)
26	—	OSMONDS MGM (MS 4724; MS 4724)
27	26	TAP ROOT MANUSCRIPT Neil Diamond, Uni (H-73092; 2-73092)
28	33	WHAT ABOUT ME Quickliner Messenger Service, Capitol (83KW 630; 4XWW 630)
29	25	BLOWS AGAINST THE EMPIRE Paul Center & the Jefferson Stripling, RCA Victor (PES 1654; PK 1654)
30	21	WATT Ten Years After, Decca (M 77850; M 77850)
31	34	CURTIS Curtis Mayfield, Curtom (MB 8005; MS 8005)
32	19	NATURALLY Three Dog Night, Dunhill (83008; 55088)
33	32	AFTER THE GOLD RUSH Neil Young, Reprise (83W 6383; 56383)
34	41	WOODSTOCK Soundtrack, Capitol (Amplex TBS NW; TSS NW)
35	35	CANDIDA Dawn, Bell (8-6052; 6-6052)
36	39	IF YOU COULD READ MY MIND Gordon Lightfoot, Reprise (MB 6392; MS 6392)
37	—	2 YEARS ON Bee Gees, Atco (MB 33-352; MS 33-352)
38	45	IT'S IMPOSSIBLE Perry Como, RCA Victor (PES 1667; PK 1667)
39	29	TOMMY Who, Decca (82500; 7-32500)
40	40	DOORS II Electric (ET 8-4079; TC 5-4079)
41	37	VERY DIONNE Dionne Warwick, Scepter (7SP 587; CSP 587)
42	47	ROSE GARDEN Lynn Anderson, Columbia (CA 30411; CT 30411)
43	28	FOR THE GOOD TIMES Ray Price, Columbia (CA 30106; CT 30106)
44	42	EMITT RANDER Dunhill (850891; 55089) (Amplex & GRT)
45	49	CHICAGO TRANSIT AUTHORITY Columbia (18 80 0854; 16 80 0854)
46	50	COSMO'S FACTORY Credence Clearwater Revival, Fantasy (8-8402; 5-8402)
47	38	LACK SABBATH Warner Bros. (811871; 51871)
48	43	LOLA VS. POWERMAN & THE MONEYOROUND Kinks, Reprise (83M 6423; 56423)
49	36	NEW MORNING Bob Dylan, Columbia (CA 30290; CT 30290) (Amplex)
50	46	HIS BAND & THE STREET CHORUS Van Morrison, Warner Bros. (81884; 51884)

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Eye Projects With Compass Prod Wing

LOS ANGELES—Producer-director George Schaefer's newly formed Compass Productions cartridge television division has been approached by several companies interested in funding projects, said Mike Elliott, vice president of the new TV operation.

Schaefer's involvement in the new medium could include his participation as a producer-director of educational subjects.

Schaefer's expertise in both dramatic and musical theater would be considered in projects in which theater techniques would be needed in telling a story or in structuring how-to type shows with a teaching value, Elliott said.

While Elliott did not say which firms came to Schaefer about funding CTV projects, the ex-

ecutive said, however, that Compass envisions getting into production this year.

During his "exploratory period," Elliott has been contacting hardware manufacturers and has learned that they are not interested in funding programming. Compass will not get involved in totally financing any CTV projects, Elliott said, adding, however, that if someone came in with a strong programming idea, Compass might find someone to angle the project.

Compass is working on the theory that any entertainment oriented CTV show must have catalog value, like an encyclopedia of the theatre—something which Schaefer knows well. In fact, his Compass Productions has been responsible for developing the dramatic shows for the "Hallmark Hall of Fame" TV series over NBC.

Compass owns several dramatic works which could open for sale as videotapes. These include "Blithe Spirit," starring Ingrid Bergberg, "Rosemary Harris, Rachel Roberts and the Seven Gnomes in Love," starring Jean Simmons, Claire Bloom and Keith Michell; "Saint Joan" starring Genevieve Buckle and Janet Munro; "Maurice Evans, Leo Genn, Raymond Massey, Roddy McDowall and George Rose; Elizabeth Anderson, Elizabeth Ashley and Anderson and Charlton Heston; "The Admirable Crichton," starring Bill Travers, Virginia McKenna and Janet Munro; "A Punt, a Pass and a Prayer," starring Hugh O'Brien; "The File on Devlin," starring Judith Anderson, Elizabeth Ashley and David McCallum and the film, "Macheth," starring Maurice Evans and Judith Anderson.

Hardware companies' research and development into programming, Elliott feels, will be in the nature of "speculative product" after reasonable research into what will motivate consumers to buy a player.

United Rec'ing Expands to CTV

LAS VEGAS—Bill Porter, head of United Recording, this city's leading sound studio, plans to expand into cartridge television. Porter plans to wait until "the dust settles" and standards are reached before he gets into CTV programming. Porter feels it will be toward the end of the year before set standards are agreed upon. He sees the upcoming CTV conference in Cannes, France, helping to develop CTV standards.

4 Swiss Cos Form

ZURICH, Switzerland—Four firms have formed Alliance A.G. to expand into cartridge TV. They are Editions Rencontre S.A.; Lausanne, Hallway A.G.; Berne, Ringier & Co. A.G., and Zofingen, and Tages Anzeiger.

Disney Wins On TV Bids

LOS ANGELES—Walt Disney Productions does not plan to license out its vast film catalog to any cartridge television system. "We have been approached by every system," said music division topper Jimmy Johnson, "and we've told them they're not ready for us and we're not ready for them. Time will tell when we will all be ready."

Johnson feels the parent company will never sell any of its classic films to anyone—duplicator or customer. "We have retained complete control over all its feature films and maintains a policy of reissuing classic children's stories every seven years. They generally play to new audiences and gross millions of dollars." "We are sitting in the cabaret seat," Johnson said.

Kenton Sees Music As Educational Tool

LOS ANGELES—Musician Stan Kenton sees no future for pure musical entertainment programs on cartridge television. He sees music as an educational form having more lasting results with home audiences. "I don't believe it could be carried away with buying a performance of a composition," Kenton said. "The best way to get music is live. Live music implies the complete absorption of the audio. In a concert the music is spontaneous and you've heard it for the first time and then it's gone."

"Any singer or band who thinks they will sell a lot of cartridge television tapes is wrong. People who are putting their eggs in this basket will lose. You can put a record on the turntable and sit down and read a book or just relax."

"When you're looking at the television screen you get hung up. It impairs the dimension of the music. The best way to hear a record is to put it on and then close your eyes. Any visual thing that impairs the dimension of sound impairs the potency of it. Music for music's sake on cartridge TV doesn't mean a damn

WB TIE WITH TECHNICOLOR

LOS ANGELES—Warner Bros. and Technicolor will co-produce an audio-visual presentation pointing out videotape technology in a half-hour program will be distributed by WB Records to industry, educational and institutional situations world wide.

The sampler tape will be called "Video Tapes for the Record." Jack Mauck is author and director of the project. The sampler's goal is to educate the music industry and consider getting involved in cartridge television and other new electronic markets. Porter feels Van Dyke Parks, WB's director of audio visual services, is coordinating presentation of the tape will be producer.

Technicolor's Valtronics division, which has established to duplicate films into videotape, will participate in the promotional sampler.

Speed, Width Battle Shapes

By ELIOT TIEGEL

LOS ANGELES—Vidiotape exponents face their own "battle" of speeds and widths. At issue among manufacturers of videotape recording equipment are such weighty questions as which speed to use—7.5 inches per second across the board, 9.4, 12 or 16.9 or 9.4. Or which tape width—1/4-inch, 1/2-inch, 1-inch or 2-inch. There are some 15 different manufacturers of VTR equipment encompassing a variety of speeds and widths. A number have complied with standards established by the Electronic Industries Assn. of Japan (EIAJ).

This organization's type 1 standard chart lists the following specifications: 1/2-inch tape running at 7.5 i.p.s. with a head cylinder containing two scanning video heads) diameter of 4.5 inches.

Some of the units meeting this standard include Ampex's

Instavision, Sony's models AV-3400, AV3600, AV2650, AV-3000, Pansonic's 3080 and 3020; Victor's KV340, Craig's 6407 and Concord's VTR800.

Video tapes made on one of the following machines can be reproduced on any one in the group which encompasses Bell & Howell's model 2966; Shvankov's SV707, SV700L; and SBR-800J and Apex's 1101.

Adding confusion upon confusion is the matter of which angle the video heads trace on the tape. So while a player may be compatible with the EIAJ type 1 standard of 1/2-inch tape running at 7.5 i.p.s., the player's head cylinder angle may not be compatible with others in the field.

Besides holding the video scanning heads, the cylinder also acts as a guide for the moving tape, so does the player's scanner.

Among the companies which has designed equipment to be compatible with EIAJ type 1 standards are Ampex, Hitachi, Matsushita, Philips, Sharp, Shibden, Sony, Toshiba and Victor of Japan.

Of a known 25 different models accounting 1/2-inch tape, only 11 are compatible with 9.4 i.p.s. at 12 i.p.s. and five run at 9.4 i.p.s.

Of 24 models accepting 1-inch tape, only 15 are compatible with 6.9 speed working on nine models and a 7.5 speed working on three units.

Other 1-inch tape recorders run at speeds of 8.5, 7, 8 and 7.8.

In the VTR business nomenclature an ultraviolet is defined whether a tape from one unit will be accepted on another brand.

And then for added conversation, there is the category of record and playback time per machine. These times run from 20 minutes to 18 minutes to 40 minutes and hit such figures as 60, 63, 67, 90, 195 and 300 minutes.

Other machines have either one or two video heads. But the life of the tape goes off into categories like 250 hours or 500 hours to 18 hours to 400 or in a few instances one hour (Sony and Concord).

Which all goes to show why standardization in cartridge television's private problem.

Football Game Gets AICTV Kick-Off

NEW YORK—The first pro football game on film, especially for the cartridge TV medium was shot Sunday (17) in the Super Bowl game in Miami.

The game, which was between the Baltimore Colts and the Dallas Cowboys, was shot by NFL Films for use in the AICTV system, and was part of a long-term agreement reached last year between the two companies.

(Continued on page 50)

CTV Wires

Hawaiian Video Industries will supply CBS with programming for its EVR system and will also distribute Motorola's Televoy in Hawaii and the Pacific Northwest. The firm has 33 color travel films ready for EVR conversion. . . . Fleischmann's Yeast's industrial film, "Yeast Dough Shaping Made Easy" will be converted to EVR for use for a period. . . . Hittcock Cineworld, the non-theatrical distributors of the film in Old Greenwich, Conn., are handling the lease at the expense of the license allows for its showing at only one location.

Its EVR Films of Los Angeles has obtained background music for its three classical films for the Avco Cartrivision system from Columbia's "Switched on Bach" LP (for the movie "La Danse Lumiere") and from the USC Youth Symphony for recordings on Norway and Finland.

Videorecord World, a monthly publication devoted to cartridge TV, is slated for publication through subscriptions for the year. William Pereira, Jr., is the publisher and his staff has been working on the project seven months. . . . The Video Record World will cover all fields of the new medium. It is being published in Irvine, Calif.

USC begins a 16-session non-credit survey of film and video tape production techniques Feb. 25. Enrollment will include the Video Production Unit. . . . The re-elected Morton Dubin is president. His slate includes Lou Goff, vice president; Grey Hodges, treasurer; and Roy Grover as secretary. Joining the year-old organization is World Wide Video Associates. . . . East End Enterprises is the new name of New York-based Theater Systems-Petronie Associates. . . . Engineering Co., California has developed a video tape editing system. Firm is located in Santa Ana.

During the past six months we have traveled to many cities throughout the world, and in every city we visited, there is trouble ecologically. Smog, waste, and a disregard for the environment seem to be an accepted standard for our country, and seemingly our world. In the past we have felt pretty helpless, knowing that one individual, even five together can't really affect the situation noticeably. However, when we returned home to Denver this month and experienced smog as bad or worse than any city in the world, we got scared—really scared. We also became motivated to try and channel the creative energy of the rock culture toward a positive goal.

Our planet, this "Spaceship Earth," is a closed system. That is, there is a fixed quantity of resources and available space. We, Sugarloaf, will try to make everyone we contact aware of this fact. That is why we devoted our new album to this ideology. We also feel we can use the power of our position to focus attention on the fact that individuals taking individual steps on a personal level can make a difference in changing the environment. At the site of each and every one of our concerts, so far in 1971, we have and will continue to plant a tree. We started this campaign in Denver, January 15th. We hope you will help us when we arrive in your city.

Sugarloaf



Sugarloaf "Spaceship Earth" on Liberty Records & Tapes—Album: LST-11010/Cartridge: 9113/Cassette: C-1113

Produced by Frank Slay for Chicory Productions

Tahoe: New Mecca to Dine & Listen

By ELIOT TIEGEL

LAKE TAHOE, Nev.—Long overshadowed by the casino-showrooms on the south shore, this area has begun to compete as a talent location.

King's Castle, the newest hotel ringing the lake, as part of its campaign to have people think north, has been luring name acts into its 900-seat Camelot Theatre during winter season weekends. The most recent top dollar attraction was the Fifth Dimension, which used the three-day booking (Jan. 21-23) to work out its new act and in the process received standing ovations from paying customers.

Good skiing conditions resulted in a family-type trade during the weekend and many teenagers were in evidence in the showrooms, with a strong representation of people in their early 20's attending Bill Hedges' presentation in the 280-seat Jesler's Theatre.

In addition to King's Castle,

there are three other talent locations here (Cal-Neva Lodge, Crystal Bay Club and Nevada Club) but none offer anything in the category of major attractions.

The Fifth performed 11 songs during its 70-minute dinner show to an audience which was a typical for dinner crowds. The people honestly appreciated their songs, but in turn simulated the group to really perform.

New Material

The newness of the material was a bonus for this sophisticated crowd which heard "Nice Things Are All Over the World," "What Does It Take to Win Your Love," "One Less Bell to Answer," "Ebi's Comin'," "I Just Want to Be Your Friend," "Time and Love," "I Want to Take You Higher," "Aquarius Let the Sunshine In" and Laura Nyro and Jim Webb melodies.

Each member of the group is now its star voice, and the act

is built to allow Marilyn McCoo, Billy Davis Jr., Florence Gordon and the Brown and the McLennans, to showcase their distinctive vocal qualities.

On "Ode to Billy Joe" the group put a heavy emphasis on arrangement. The song was done slowly, with each member playing a part. Marilyn was the narrator. Florence was the mother. Billy was papa. Ron was the brother and Lamonte was the preacher. The effect was spellbinding.

The Fifth's own quintet blended in nicely with the Bob Rogero's 24-piece house band. In person the group is electric. The sound system in the large room is excellent. Sound reproduction in the smaller theatre is not crisp, but Bill Medley's dynamics easily came across. He has grown a beard which makes him look older, but his material remains in the established shouting style for which he is noted. His backup group is Big Foot, a Los Angeles group with whom he has been associated six months. Medley offered several of his own songs, "Let's Keep Loving Each Other" and "Spirit in the Air" (with haltingly repeated and built-up "Fever." He sang four songs at the piano as he went through a Fats Domino tribute.

Sharing the bill with Medley is the "Flesh" revue which is more of a contemporary song parade than a musical. What producer Line Renaud has accomplished is a molding of rock music with a Las Vegas-type production show. Final result of these three types of entertainment is to keep patrons inside the hotel.

Hughes TV Series To Feature Acts

NEW YORK—A series of television specials, which will feature top contemporary recording artists and their hit LP's, will kick off on the Hughes Sports Network late in

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SALUTES

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March, Jackie Barnett, president of Dawn Productions, Inc., a newly formed television production company, will put together the series in association with Fabergé. The TV series will be titled "The Fabergé Album of the Month."

Plans call for a series of 10 "Fabergé Album of the Month" specials to be simulcast in 140 top production show, Hughes Sports Network.

"Each half-hour special," Barnett says, "will devote its attention to the performance of music as well as probe into the personal motivation and musical attitudes of the various artists."

The first major artists signed for their own half-hour specials are Steppenwolf, Three Dog Night, and Dave Mason and Mama Cass.

Karen Black Cuts Her First Album

NEW YORK—Karen Black, who won the New York Film Critics award as "best actress" for her role in *Five Easy Pieces*, is moving into the record scene. She recorded an album in Nashville under the production supervision of Eliot Tiegels, and it is now being auditioned by several record companies.

Miss Black recently completed a film with Kris Kristofferson in which she sings a song which she also recorded for the album. Miss Black's management is handled by the Great American Amusement Co. headed by Peter Rachtman.

Mathis in European Tour; U.K. on Feb. 15

NEW YORK — Johnny Mathis, Columbia artist, is scheduled for a European tour to begin in London Feb. 15. He will appear in concert at the London Palladium, guest on the Vera Lynn and Dick Henderson television shows, and conduct a series of press meetings. On March 13, he'll leave for Spain.

Taken In Action

FREE SIR LORD BALTIMORE Carnegie Hall, New York

Free, clearly one of the best comparatively new groups, had an exciting Carnegie Hall debut, Jan. 25. The songs on their AAM albums and the enthusiasm of the audience probably contributed to the British quartet's stronger show than previous New York appearances some time back.

"Free is a superior blues group fronted by Paul Rodgers, an exceptional vocalist. Whether with rock elements or purer blues, Free had the intensity and audience rapport that makes for super group. Even "The Hunter," virtually a contemporary standard, gained from the "Free" touch.

Drummer Simon Kirke, bass guitarist Jeff Fraser and lead guitarist Paul Kosoff proved a class together unit, so important for good blues. Fraser also played solid piano on several numbers, including "The Highway Song" and "Woman," also on the fourth album, were other good numbers as were "Don't Say You Love Me" and "Woman."

Sir Lord Baltimore opened the show with one of the heaviest sets possibly in the history of the genre, and bass guitarist Gary Justin were active and overpowering, while drummer John Garcia was strong on "King of the Court" and "I Got a Woman" were among their top numbers. From the city's first Mercury album.

FRED KIRBY

ELVIS PRESLEY

International Hotel, Las Vegas

Elvis Presley's charisma turned his opening night Jan. 26 into a legend of not for his musical personality and a few new songs out of a 20-tune program, this show certainly has been established as a carbon of last summer's presentation.

Presley brought in his "stand-alone" package of the Sweet Inspirations and Imperials singing groups, his own six-piece band plus comic Sammy Shore.

Toward the end, when the 16th song was reached, Presley's act tended to drag as he lettered through several old hits. But he finished strong with a powerful rendition of "The Wonder of Love," complete with the 28-piece Joe Guercio orchestra at full dynamic level and the two singing groups ushering out at full voice.

What made the act different this time around were two tender spiritations, "Only Belive" and "How Great Thou Art" which utilized the orchestra and voices in a propitious fashion.

ELIOT TIEGEL

JAMES TAYLOR, VICTORIA

Fillmore East, New York

Facing a full house of James Taylor breaks isn't the easiest job to make your New York debut, but Victoria (San Francisco) did it with a high pure voice (Collins-Michel) managed to earn herself a genuine encore. She pays more attention to lyrics content rather than the actual tune but uses an electric bass and piano to get away from the usual folk singer image. Main impact of her performance came from a lengthy 10-minute cycle, again without lyrics, during which she played piano, but "Two Doves" was the surprise title.

James Taylor was it, of course. Will Rogers and Bob Dylan in concert and musical group and electric solo and group,

receiving instant recognition for his material, non flash professional. This time out Taylor is reputed to be playing 375,000 concerts (he announced that his fee for this concert, and his second in two days in New York, would probably benefit the American Indian) and he works for it. IAN DOVE

SERGIO MENDES & BRASIL '66

Philharmonic Hall, New York

Sergio Mendes and his slick music is for the contemporary 1970's.

The group, with several fresh musicians and a new singer to replace Lani Hall, blended skillfully in two days. New York, New York, long associated with Brazil '66 and a few new numbers which proved that the group has moved miles ahead since the last concert tour.

It is backed by three percussion specialists (Rubens Basini, Claudio Sion on drums, Laurir De Oliveira on congas), a bass guitarist (Cesar Mendes), a guitarist (Cesar Neves), and two girls out front, one of whom (Gracinha) is new, and the other (Karen Philips, the blonde) provides a subtle, seductive and sophisticated style which visually enhances the act. In fact both their voices act part of the instrumental arrangements.

Guest artists, percussion and piano take expert care of the instrumental chores and leave most of the singing to Gracinha and Miss Philipp. Visually most stunning and, helped by a good Philharmonic Hall sound system (in fact both their voices act part of the instrumental arrangements).

Mendes is an aggressive artist, leading the band in percussive passages mingled with English and Portuguese, vocal. "The Look of Love," "Scarborough Fair," among others, bring out their melodic richness and vocally sophisticated attitudes. BRUCE WEBER

MASON WILLIAMS

Troubadour, Los Angeles

A city hoodlum was created by Mason Williams through his songs and his playing. He has been so well excellently presented at the Troubadour Jan. 20.

Williams has a triple shot attraction. His voice is clear and strong and easily enjoyed. His look, his hair, his personality (and it is remarkably fair). His compositions ring with humor.

Williams' guitar accompaniment of Americana in his Western flavored songs based on his Texas background, and his piano, harmonic, and unified "Classical Gas" and an altered piece which conjured images of a lone rider on a wide plain.

"Cowboy Buckaroo," Williams' remembrance of Saturday afternoon in the movies and cowboy songs, and his country closer for his hour set.

ELIOT TIEGEL

CURTIS MAYFIELD

Bitter End, New York

A hitting commentary of the American scene and impressions of oppressed people were the offerings of Curtis Mayfield, harmonic and new career without the stated new group (page 28)

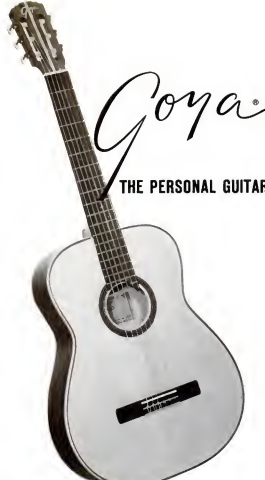


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Talent

From The Music Capitals of the World

DOMESTIC

MIAMI

Tony Bennett will appear at the Playboy Plaza Hotel Feb. 5 through 13 following Liza Minnelli's engagement. Marlene Dietrich and Diahann Carroll scheduled for the same room. . . The Rhodes Brothers are appearing in the Playmate Bar. . . Korean singer, Lee Sobn, at the English Hearth. . . And Joy Heathcoat winding up a hooking at the Diplomat. . . Doral Hotel is featuring Janice Harper. . . Four Miami Beach hotels presenting extravaganza-type revues: Sestaiva 71 at the Barcelona, Curtain Calls 71 at the Carlton, Barry Ashton's Mon Paris Armour at the Americana and Femmes de Fantasia at the Eden Roc. . . The Treblers opening at the Newport's Seven Seas Lounge. Jim Sullivan joined Eddie Higgins at the Vanguard. . . Liberace and his company booked for five performances at the Auditorium, Wednesday (3) through Saturday (6).

Concert dates coming up include James Taylor, March 6, Grand Funk, April 17, Elton John, May 5 and Creedence Clearwater, May 7—all in the Jacksonville area. . . The Alham Brothers (Atlantic) at St. Leo's College, March 5. . . Atlantic's Stephen Seils duo, into Criteria Recording Studio for a spring session next month, paid an early visit to the studio and taped a tune he wrote about Miami called "The Reliant Town." He and Bill Smith, exec producer of Tri-Universal, working with a production company in an advisory capacity. . . Ole Røhrt Productions is a firm that will export new products from major labels in the Miami area. Principals are Moss Lyness and Jack Nicolero.

SARA LANE

SAN FRANCISCO

Bob Scaggs has completed his new album for Columbia at Wally David's Real Gone Music, now producing Taj Mahal's next album for Columbia in Woodstock at Albert Grossman's Bearsville Studio. Taj's new group consists of John Simon, piano; John Hall, guitar; Bill Ricks, bass; Greg Thomas, drums, and Howard Johnson on tuba. . . Mike Bloomfield, blues pianist Mark Natchalia start work on an album together soon. Each will do one side.

Two schoolteacher Rita Abraham exercised her option with Eric Jacobson's Sweet Reliable Records for another album for Reprise. All but three tunes are original by Miss Abrams. . . Jerry Hahn Brotherhood, no longer. Lead vocalist Mike Finnegan will do a solo album and Jerry Hahn and drummer George Marsh will work together. . . Fred Cutler, who produced Cold Blood's "Synthesis" Filmcore, begins work on Elvin Bishop's third album for Filmcore and will soon start work on an album with Dennis Tracy for Janus.

MARY TURNER

NASHVILLE

Buzz Caman and Tupper Saussey have formed a new group called Rag Nation. Saussey and Caman have been in England putting the final touches on the group's new final release on the group's new label to release single "She Cares for Me." . . . Moma, a group from Mobile, Ala., have just completed recording a new LP at Nashville's Creative Workshop Studio. . . Fred Hudman, a 16-year-old from West Point, Ga., is set for a release soon entitled "Speak for Yourself John." The release is on the 1-2-3 label. . . B.J. Thomas is heading back for Atlanta to do some more recording under Buddy Bule at Studio One. Bule is also

scheduled to do some work with Dennis Yost and the Classics IV. . . Tommy Roe will be releasing a new LP the first of February entitled "We Can Make Music," and a new single, "Little Miss Goodie Two Shoes." . . Chicago recorded the Warehouse in New Orleans on Jan. 20, and the Chambers Bros. and Mylon are scheduled for a show on Saturday (30).

TOM WILLIAMS

LOS ANGELES

David T. Walker makes his Ash Grove debut on the bill with Don Watson Tuesday (2). . . Gele Brown, has signed with Nick St. Nicholas Management. She was formerly in the local cast of "Hair." The firm also manages Anderson and Demais, two new groups. . . John Scott Trotter will direct a 500-voice choir and over 200 musicians at Disneyland's "I Am an American" four-day celebration show Feb. 12-15. The show will be held daily at 4:30 p.m. and incorporates voices from several local choirs.

Country Joe McDonald has written the score for "The Metamorphoses" opening Thursday (4) at the Forum. David Cohen, lead organist with McDonald's band in 1967, plus guitarist Rhonghea L. Southern and drummer Roger Wunderscher will play the score on stage. . . Marcia Waldorf will write theme music for the Regency Willie Hoff variety show.

Michel Legrand wrote the score for "Warrior Bros." Tangerine Records' first Brazilian single is the LP "Hepstilo" by "Equipe with whom Legrand has a distribution deal in the U.S. . . Don Ellis has added strings, woodwind quartet and brass quintet to his band. The string quartet (two violins, viola, cello) will be mixed successfully and sometimes with contact mikes.

ELIOT TIEGEL

NEW YORK

Epic's Pece and Eleuthera's Bert Sommer play Carnegie Hall, Friday (12). . . Steed's Andy Kim is scheduled to return to the U.S. this week after two weeks in European appearances. . . Ken Bichel, formerly with Artista's Side-show, is touring with Gerry and the Peaches First Moog Quartet. Dates include Lawrence University, Monday (1); Ohio State University, Tuesday (4); and Boston's Symphony Hall, Feb. 15. Bichel also has composed the original score for the first in Vivus Arts Films' series, "Cinearts." He produced and recorded the score for the first Synthesizer. . . United Artists' Sugarfoot is planting a tree at each performance it plays as a contribution to the environment.

Capitol's Happy & Arlie Traum give a concert Saturday (10) at Carnegie-Mellon, Pittsburgh. . . Brett Kennedy of Pathway Music, Inc., was in New York last week by Freddy Hecht and the Soul Settlers. . . Joey Martin, a Vietnam veteran, recorded "Little Dog Tag." . . Gil Mar has been appointed director of entertainment for the Majors Hotel in Miami Beach. . . Thom Bell and his publishing firm, Bellboy Music, have signed with Green Gems-Lumbia Music Inc. Bell has written several hits for the DeWolfeos, whom he produced, and other acts. . . Mercury's Exuma was touring the Bahamas for a new opening February (20). Bob Wyld will record the group's next album next month. . . Francis Lala's score for

Loeb to Rep Aussie Co.

LOS ANGELES—Australia's Independent Promotions has signed Bill Loeb as its exclusive American talent representative. Loeb will sign acts on behalf of Ivan Petch, president of the company which books attractions for concerts, League Clubs and T.V.

Jerry Lewis is the first artist signed by Loeb. He will do two weeks in May in Sydney at the Merivale League Club. The Australian booking marks Lewis' first appearance Down Under. Loeb plans to sign other acts that have never played Australia.

On the domestic front, he has been retained for the 14th consecutive year as talent consultant for the National Orange Show in San Bernardino, April 22-25. He has set the Young Americans for the run of the show, with Bob Hope set for April and Phyllis Diller booked for April 24. Loeb will use 10 acts during the show at the Fairgrounds Swing Auditorium.

Paramount Pictures' "Love Story" has been nominated as the best original music score for the 1970 Golden Globe Awards, which are presented by the Hollywood Foreign Press Association. . . Litrov-Lewinson has been appointed public relations counsel to Jobete Music Co., Inc., and Van Stock Inc., a division of the Motown music complex. Fireplace Productions, Inc., Bob Feldman's firm, has moved his New York offices from 1619 Broadway to 92 Waters Edge, Congers, N.Y.

T.A.N. Seals & Crofts played a "Glen Campbell Show" this week, the "David Frost Show" and "David Susskind Show," Monday (8) and an NET-TV special planned for March. The duo plays the Veterans Memorial Coliseum, Columbus, Ohio, Saturday (6). Bruce Springsteen, Friday (12); Trenton State

(Continued on page 27)

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From The Music Capitals of the World

DOMESTIC

• Continued from page 26

University, Feb. 16; Kitchner, Ontario, Feb. 19; Toronto's Massey Hall, Feb. 20; Community Theater, North Attleboro, Mass., Feb. 26; Queens College, Feb. 26; Monmouth State College, March 11; and the University of Nebraska, March 12. Other dates are the Troubadour, March 16-21; and Washington's Cellar Door, March 23-27. Bobby Boyd, independent producer, has activated his Watonga Publishing Co. (ASCAP-A) at 2609 N.W. 36th St., Oklahoma City and has started a drive for new songs and writers. . . . Frederic B. Vegas, as part of a series being presented by the Practising Law Institute on Sports and Entertainment Law.

Gerdon McKee goes into the Jersey State Pit, March 6, followed by Count Basie, March 12. . . . The *Loose Ends* at the Doral, March 31, for one week after one-nighters in Miami in mid-March. A May release is planned for her next Metromedia album out in Music Shows. . . . ABC's *B.B. King* leaves for an extensive Japanese tour after he closes at Las Vegas' Caesars Palace, Wednesday (3). . . . Tiffany's *Brethren* play Case Western University, Monday (1); Bishop University, Lenoxville, Tex., Sunday (7); and the Cinema Theater, Harrison, N.Y., Feb. 14. . . . ASCAP names Altman-Shofer Advertising, Inc. to handle the Laurie's account. . . . Tony Esposito of Louis Productions has arranged a 76-minute film for Goodyear. . . . Lynn Kellogg, formerly in "Hair," and Edward G. Brown Associates have formed Kellanwill-Brown, Inc., which will produce her recordings and handle her personal and business management.

FRED KIRBY

LAS VEGAS

Sergio Franchi returned Thursday (2) to the Flamingo when he opened a four week stay in the main showroom. Appearing with Franchi is Est Cooper. In the Flamingo Casino Theater through Wednesday (3) are Charlie Mims, Phil Flowers, Arlene Fontana and Okie Duke, Wayne Cochran, Jim Bailey, and New Direction open a four-week gig Thursday (4). . . . New material in Abbe Lane's act at the Frontier was directed and choreographed by Hugh Lambert. . . . Singer-songwriter Mac Davis, who wrote the Presley hit "In the Closet," opened an 11-day

refurbishment and emphasis on bringing back big name bands once famous at the 44-year-old facility. . . . Free, Siegel-Schwally and Hammer were started at the Syndrome Jan. 23. . . . Linda Ronstadt will appear with Poco March 7 at the Auditorium Theatre. . . . The Grateful Dead is set for a Syndrome appearance March 19. . . . The Marian McPartland Trio commenced a three-week stint at the London House Wednesday (20). . . . Oscar Peterson will appear at the London House three weeks starting Feb. 10. . . . Glen Covington, singer-pianist, was at Mister Kelly's two weeks in January. . . . Roberta Flack started a two-week engagement at Mister Kelly's Jan. 25.

EARL FAIGE

CINCINNATI

The Ludlow Garage, suburban contemporary rock spot, tossed in the towel Wednesday (20) after two years of operation. Jim Tarbell, club owner, complained that the high fees demanded by the top rock acts made profitable operation impossible in small clubs. . . . A 400-voice performance of Rossini's "Stabat Mater" his first major composition after the smash success with his opera "William Tell," kicks off the Cincinnati May Festi-

val at Music Hall May 14. The May Festival Chorus, Combined Choruses and the Cincinnati Symphony Orchestra will be conducted by Julius Rudel.

Lee Leonard, former WCKY deejay, will host a new daily hour-long talk show, "Mid-Day," on New York's WNEW-TV beginning in mid-February. Chet LaShawa, formerly on the production staff of WLW-T and later with the syndicated "The Dennis Wholey Show" on WKRC-TV, will serve as director and associate producer of the new opus. . . . Record promoter Julie Godsey, formerly with Main Line, Cleveland, and now free-lancing in this area, plans to expand her operation to cover Cleveland and Pittsburgh. She's currently running with a new sign on the Avert label, "Get Down With the People," by the Buchanan Brothers.

The Cincinnati Symphony Orchestra presented its second color special, "The Sites and Sound of Music," on WLW-T Sunday night (31). Based on the Symphony's recent successful 37-day-19-performance tour of Europe's music capitals, the specials are under the direction of Resident Conductor Erich Kunzel and narrated by Met Opera star Roberta Peters. The first of the series was presented via WLW-T Thanksgiving night.

The one-hour special will be re-presented Sunday, Feb. 7. The third of the three-part series will be presented Easter Sunday.

Peter Nara, currently on an extended tour to promote his new Columbia "Love Story" single, in town last week for a guest spot on Bob Braun's "90-90 Club" on WLW-T and Avco Broadcasting's four-city telly net. . . . The *Syn*

(Continued on page 63)

Muzak Tapes All-Star Band

NEW YORK—Muzak put together an all-star band for a new tape series. Included in the band were Mel Davis, Marky Markowitz and Danny Styles on trumpets; Warren Covington on trombone; Phil Bodner and Romeo Penque on reeds; Al Ciola and Tony Miotto on guitars; Lou Mauro on bass guitar; Grady Tate on drums; Phil Karus on percussion; and Dick Hyman on multiple keyboard.

The musicians played their own arrangements for the latest Muzak series of tapes, which will shortly be sent out to its franchisees around the world.

Schwann February

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Country Gaining in Las Vegas Hotels

LAS VEGAS—Country music, which has been almost non-existent in Las Vegas showrooms, is picking up steam here.

In establishing a new show-room policy of country entertainment, the Landmark has broken Strip tradition. A "Grand Ole Opry" package starring Ferlin Husky and "Haw" comic Archie Campbell recently opened a four-week engagement at the hotel. They followed Kay Starr and Danny Davis and the Nashville Brass. Through such performers as Jimmy Dean, Bobbie Gentry,

and newly signed Patti Page, the Landmark has become the local Strip leader in country music offerings.

"The Landmark is a progressive hotel," explained hotel spokesman Dwayne Hickman. He feels the success of the Landmark's country attractions is a sign of the times rather than a result of the Landmark's large junket business, and somewhat lower price structure.

In recent months, a continuing number of country-oriented attractions have played Las Vegas. They have included Glen Campbell, Eddy Arnold, Marty Robbins, Chet Atkins and Boots Randolph. Previously country acts were confined to the downtown lower priced Casino Center area, with the top acts playing the Fremont. Former Fremont stars now under contract to the Landmark include Jimmy Dean, Kay Starr and Patti Page.

(Continued on page 50)

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Talent

Talent In Action

• Continued from page 24

Impressions. The Curtom Records artist offered his views through music much the same way George Bernaschi did in his recent commentary through the theater.

"We're a Winner," "If There's a Hell Below," "Gypsy Woman," and "Keep on Pushing." They were some of the songs Mayfield sang with the Masekempans at the hotel. The tightest back-up quartet around at the time. The singer-writer-guitarist Bernaschi has been busy since moving his audience and teaching his audience at the same time.

BOB GLASSNER/BEING

DAVE MASON & CASS ELLIOT, LIVINGSTON TAYLOR, ODETTA

Dave Mason, his band, and his new partner, Cass Elliot, may have been the obvious attraction on this stage at the New York debut following his big "Alone Together" album on Blue Thumb.

Overflowing with youthful energy, "Liv" struck in fits and spurts, pumping the same muscle and cheer into every number, but putting together something substantial with "In My Reply," "If I Needed Someone" and "Carolina Day." Unusually self-assured in voice, at least his material, light on experience, still ranked second in significance to his almost juvenile informality and easy rapport with the crowd. Yet the Capricorn artist came into this arena having won the deep affection of his audience, who loved his crisp, powerful voice and his colorful cavorts between songs with bass Walter Robinson. So young a star to be in such command of so many facets, "Liv" showed mood and sentiment with his versions of "Diana" and "Over the Rainbow," and in a short time he should be singing for his peers the way brother James calms the Pepsi generation.

The Mason/Elliott match was no heroic grabber, perhaps even watering down Mason's magic to a less intriguing commercial level, but the duo's stream-lined set still one of the highest polished, "pro" sounds of rock today. But without losing any of the excitement inherent familiarity, the album will do. Odetta, on the other hand, a legend, Polvorin, read new excitement into "Take Me to the Pilot" and "Give a Damn," breathing new opportunity into her career. ED OCHS

CAPTAIN BEEHARTH & HIS MAGIC BAND, JY COODER

Ungano's, New York
Captain Beeharth, practically a legendary performer, finally in New York during his current tour out, at Ungano's Jan. 26, proved an enthralling performer with his Magic Band. Jy Cooder, who's been touring with the Captain, had a good and varied set, singing mainly country style blues. Part of the difficulty with Beeharth, whose name is Don Van Vliet, his serious stage and the unit's high musicianship, while some of the activities, such as some of the lyrics border on the ludicrous, as do reported names of the group, including guitarists Zora Horn Rollo and Wings Ed Ed Fingering, drummer Drumbo and percussionist Ed Marimba, Beeharth guitarist Rockette Morton

had a long solo in the opening number and it was a good one. As for Beeharth, the South Seas records artist displayed his strange voice and also played soprano saxophone. He offered a solo unafraid of losing his audience with a form of avant-garde jazz. Cooder, who's been playing an electric and acoustic guitar, "Going to Brownville" was counted as the best of the evening with "How Can a Poor Man Stand Such Times and Live?" which was in his heart from him in the future as he further develops his act. FRED KIRBY

JERRY VALE

Copacabana, New York
Columbia Records artist Jerry Vale returned to the Copacabana Jan. 21 with a smart program of the best of today's contemporary fare. He shifted with ease from smooth ballads to solid rhythm items in a night's work. His voice is clear and deep and he was at his best with his warm treatments of "Bill," "Somebody's in the Way" and "Italian Favorites." Vale kept his chats with the audience at a minimum and invited a sing-along with his chorus "Everything Is Beautiful."

Somebody's in the Way
with his pleasant and engaging manner, opened the show, and got the evening off to a fine start.

JOE TARAS

J.F. MURPHY, FREE FLOWING SALT

Yillage Gate, New York
J.F. Murphy and Free Flowing Salt (FFM) Records—in an unusual group—Ungano's in it seems to lack either the inclination or the expertise to tap the full potential of the music, so obviously so.

Instead, the group which opened at the Village Gate Jan. 20, in brief stint, relies heavily on over-amplification, and gimmickry—on the one hand, and on the other, the efforts of one of its members to play two axes at one time—to hold its audience.

As a result much of its uniqueness—Scottish bagpipes adapted to rock, not without enthusiasm and inherent appeal is lost, and audience reaction deteriorates from what could have been enthusiasm to cool, almost nonchalant acceptance. RADCLIFFE JOET

JOHN KLEMMER QUINTETT Shelley's Manne Hole, Los Angeles

John Klemmer's music is in a state of eruption. The tenor saxophone is well into a matured form of jazz, combining the warmth and lyricism of ballads with the urgency, dynamism and avant-garde, the cacophony of rock 'n' roll and the gimmickery of tape delay equipment.

None of this is bad. His sound is interesting. Especially when he hooks up his tape delay machine and notes cascade out into the air, falling on each other working in a fleet fashion, ringing into the night.

The Cadet artist achieved this lovely effect on "Lava" with his Butterfly Wings during the set caught Jan. 23. Klemmer's band has been touring nearly eight months and consists of symphonic cars Tom Garvin, piano; Reggie Johnson, bass; Oscar Brown, trumpet, and John Dentz, drums. Brasher's free flights of improvisation are well defined and come in soft waves and sharp strident tones.

The band's material is all Klemmer: "La De De," "Crossing the Eurymis" and "Passion Food." Bassist Johnson's steady tape ap- (Continued on page 63)

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Campus News

College Radio: A Movement That's Earning Its (Call) Letters

By JIM CAMERON

Program Director, WLYR &
WLYR-FM, Lehigh University,
Bethlehem, Pa.

Despite what some people would have you believe, College Radio has accomplished a great deal more in its 30-year history than just being during enough to play "Je T'aime." And even though a little of its work may sound a little unprofessional, in the long run, College Radio is providing a tremendous service not only to the communications media in general, but also to the millions of college students across the country that turn to

what they consider to be their stations for music, news and information.

College stations vary in size, budget and staff to the same degree that commercial stations do. But whether it be the big commercial FM station at Ivy League school in the Northeast, or the little carrier current AM station at a Midwest bible college, all College Radio stations share the distinction that they are operated (and sometimes even owned), in varying degrees, by students.

Harlem Group To Tour Colleges

NEW YORK—The Al Fan Theatrical Ensemble, a Harlem-based organization consisting of 25 young actors, singers and dancers, will take its original musical revue, "Masks in Brown," to 20 colleges and universities in the South during February.

The group evolved from the HARYOU act poetry program in 1965 and has appeared in many schools and community centers.

Cities to be visited include Knoxville, Tenn.; Raleigh, N.C.; Washington, Va.; Dover, N.C.; Frostburg, Va.; Fayetteville, N.C.; Atlanta, Ga.; Tuskegee, Ala.; Birmingham, Ala.; Talladega, Ala.; Itha Benji, Ala.; Ashville, N.C.; and New Orleans, La.

The bulk of college radio's day to day programming revolves around music. Because most college stations are small and have a very limited and well-defined audience, it is possible for campus stations to very accurately canvass their listeners for musical preferences, which are then reincorporated into the program format. According to independent research, it has been estimated that from 40 to 50% of all college students listen to their campus radio stations . . . according to Campus Media, Inc., a college rep firm . . . a claim which very few commercial stations can make.

Part of this is due to the fact that college radio stations are

not tied to the same programming limitations that commercial stations are. Each piece of music is given consideration on its own merits, and to progressive, if it is good, it will be played immediately. Hence, the reputation of college radio as being the place to "break" new material; the proving ground of the music industry, if you will.

College underground stations, for example, are really in the vanguard of progressive music in this country, partially because they do not have the large corporate fears about playing questionable material such as "A Night at Santa Rita" or John Lennon's "Working Class Hero." If a work has a message worth hearing, college radio will usually play it.

Though there is an increasing number of educational FM college stations, the vast majority of the 450 stations in the United States still operate on the limited broadcast, "commercial," "carrier current" (AM) operation, and hence, the large majority of college radio stations are, to varying degrees, "commercial," in the sense that they accept advertising. As a result, several agencies have developed which specialize only in the college radio market. College radio stations even have their own weekly newsletter/zipsheet, the College Radio Report, compiled, written and edited by students from college radio, as well as a special section in Billboard.

Organizations and "networks" have developed whose members are exclusively college radio stations, the largest ones being the Intercollegiate Broadcasting System, and the IVY Network. Plans are even being developed to form a permanent, news and programming sharing network.

(Continued on page 50)

NEC to Showcase 24 Acts At Convention Feb. 14-17

PHILADELPHIA — There will be 24 acts previewed at the National Entertainment Conference convention being held here Feb. 14-17. The original field was over 60 artists. The selection of artists was based on lack of previous exposure to the college market and the NEC convention; originality and talent; special price reductions offered to the convention delegates; and a presentation of a balance of the different types of attractions.

Included in this year's NEC showcase are Alive "N' Kickin';

Luther Allenson; Brooklyn Bridge, Danny Cox; The Dramabucs; Ideas of March; Al Kooper and the Easy Does It Band; Jacques Loussier Trio; McKendree Spring; Mara Lovess; Oliver Pogo; Booie Raitt; Redbone; Linda Ronstadt; Charlie Starr; John Stewart; Keith Tippett; Duquesne University Tamburitzans; Flavio Vardni; Irwin C. Watson; Paul Winter and the Winter Consort; Billy Edd Wheeler and Tony Joe White.

Six acts will be presented at each of the four showcases.

Campus Dates

Roberta Flack, Atlantic recording artist, appears at the University of Delaware, Delaware, Monday (8); and Delta College, University Center, Mich., Tuesday (9). L'Arrivée, a recording for Atco Records, performs at Washington & Lee University, Lexington, Va., Friday (11) and Coffey College, Spartanburg, S.C., Saturday (6).

The Allman Brothers Band, Atco Records artists, appear at Wesleyan College, Delaware, Ohio, Thursday (8); Washington & Lee University, Lexington, Va., Saturday (9); and Troy University, Troy, Ala., Monday (8). Cowboy, also recording for Atco, appears with the Allman

(Continued on page 51)

College Jazz Fest For Austin

AUSTIN, Tex.—The first annual Southwestern College Jazz Festival will be held here at the 4,300-seat Municipal Auditorium on March 13, and with over 3,100 seats already sold a capacity audience is assured.

God Daddo, president of the sponsoring Longhorn Jazz Festival, named Dick Goodwin, University of Texas Jazz Ensemble founder-director, to serve as the festival's director, and Goodwin has extended festival invitations to more than a half dozen outstanding collegiate jazz groups in the Southwest.

It was also announced by Kennedy that his festival has been selected one of seven U.S. regional college jazz festivals from which winning big bands, combos and vocalists will be chosen by judges to represent the Southwest at the Down Beat American Jazz Festival at Urbana, Ill., next May under the auspices of the JFK Center for the Performing Arts.

What's Happening

So many people have been in requesting the list of people to contact at record companies for campus radio record cover service, I thought it would be beneficial to reprint the list. Please note the updates.

A&M Records	Lance Freed	1416 La Brea Ave., Hollywood, Calif. 90028
ABC Records	Larry Ray	8255 Beverly Blvd. Los Angeles, Calif. 90048
Atlantic Records	Janet Duboff	1841 Broadway, New York, N.Y. 10019
Barnaby Records	Carol Smith	1009 17th Ave. South Nashville, Tenn. 37212
Bell Records	Howie Rosen	176 Broadway, New York, N.Y. 10019
Beverly Records	Morris Diamond	641 Columbus Circle, Hollywood, Calif. 90028
Buddah Records	Andy Schwartz	1650 Broadway, New York, N.Y. 10019
Capitol Records	Caroline Litwak	1750 N. Vine St., Hollywood, Calif. 90028
Colossus Records	Steve Schulman	1855 Broadway, New York, N.Y. 10019
Douglas Records	Neil Milano	145 W. 55th St., New York, N.Y. 10019
Elektra Records	Bob Brownstein	15 Columbus Circle, New York, N.Y. 10023
GRT Records	Margo Knez	1301 Ave. of the Americas, New York, N.Y. 10019

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The Head Count

Configurations is a head shop located in New Orleans, La. Its manager, Richard Sherman, says the store serves the students from Tulane University and the local community of the city. Records are sold at general discount prices and much of the help comes from students. A portion of the month's profits from the store go to some community project. The store also has a small "library," in which the customers can sit and read the latest underground papers and listen to music. The 10 best selling records at Configurations are:

1. "John Lennon/Plastic Ono Band," John Lennon, Apple.
2. "All Things Must Pass," George Harrison, Apple.
3. "Tumbleweed Connection," Elton John, Uni.
4. "Blows Against the Empire," Paul Kaoter/Jefferson Starship, RCA.
5. "James Taylor and the Original Flying Machine," James Taylor, Euphoria.
6. "Curious," Curtis Mayfield, Curtom.
7. "Pendulum," Creedence Clearwater Revival, Fantasy.
8. "Worst of the Jefferson Airplane," Jefferson Airplane, RCA.
9. "Eruptions," John Klemmer, Cadet.
10. "Stephen Stills," Stephen Stills, Atlantic.

2 Moods of Midwest Music Conclave In Chicago: Comedy & Tense Rhetoric

• Continued from page 1

WVON general manager Lucky Cordell, also a national officer of the National Association of Radio and Television Announcers (NATRA), enlivened the session early:

"When you sit there five or six hours listening to the claims of promotion men, you get so you almost tune out when a guy walks in and says a certain record is 'a smash.' You wash it from your mind; promotion people should leave a little room for the music director or program director to show enthusiasm."

Terrible Situation

Former WNOV, Milwaukee, announcer Cecil Hale, now of WVON, described what he said is a "terrible situation regarding soul music in Milwaukee." He said that in three years he had never met Radio Doctors' president Stu Glasman, whose company is in Milwaukee. He met him right then, because moderator Jack Lee, WTMI, Milwaukee, had panelists change

chairs so Glasman and Hale were seated side by side.

• Other interesting confrontations:

• Mercury president Irwin Steinberg and Tony Leoner of United Distributing, Chicago, trading comments during a session devoted to the black man's position in the radio-recording industry (see separate story).

• Susan Distributing vice president Harry Lusk, a rack-jockey, charging that WJJD's program director once said the station was "not in the business of selling records"; current WJJD program director Roy Stingley said this was "before I joined the station; they then looked around the panel about having lunch together soon.

• An A&M promotion man wondering why the Flying Burrito Brothers didn't fit WJJD's sound; and Stingley answering that some contemporary groups "are going a little too far back of where country is today—not quite making it."

• WBEI, Chicago, announcer Marty Faye enlivening the after

lunch sessions with the comment: "I've heard a lot of bilge. Most Top 40's have emasculated the personality deejay." WLS's Larry Lujack saying that the question before the panel on whether radio is going back to hiring personality deejays is a "tough question—which is probably why Marty didn't answer it."

• Chris Lotto, WYNE-Appleton, Wis., complaining that out of 25 letters to labels asking for services, only Mercury replied with a form; Mercury national promotion director Donny Roencranz telling him to "pick up the phone and call us."

The question of poor service to small market stations kept coming up. Liberty-VA regional manager Joe Cerami told the audience radio record service has been abused, that many station copies end up at the deejay's home or are not aired. "Lots of servicing stations keep going up, we have to temper the cost of operation by servicing only those stations we feel play the product."

(Continued on page 41)

IS AN ANSWER FOR BLACKS, SCHOOL OR JOB TRAINING?

CHICAGO—On-the-job training as opposed to blacks obtaining formal schooling in college sparked one of the liveliest sessions at the Midwest Music Conclave. Mercury president Irwin Steinberg told the group of radio and recording industry delegates that unless more blacks receive college training he does not see how their position can be improved.

George Wilson, program director Eddie Morrison told of starting in radio in 1951 at \$65 a week. "It was his station," Morrison said, with emphasis on the pronoun.

WLS general manager Gene Taylor said the Federal Communications Commission guidelines in hiring minorities was "the kick in the pants we needed—it started us training people and we might not have ever done it otherwise."

George Wilson, program director of WOKY, Milwaukee, told of resentment when he, as a white man, programmed a soul station in Philadelphia some years ago. Bill Leiner, United Distributors, urged the updating of training of black people working in the record distributor stockroom.

Invite Disk Trade To Join Ala. Group

BIRMINGHAM, Ala.—Erny

Tannen, owner of several radio stations, called upon broadcasters to open their organization's membership to top executives of record companies and record distributors. Speaking here last week before a meeting of the Alabama Broadcasters Association, Tannen said that at most radio meetings "the program speakers reflect management's basic concern with convincing advertising people and clients dominated the rostrum. Rarely is anyone from the record industry invited to speak. Yet, the more you know about programming music, the better station you'll have. More audience means more sales."

If radio broadcasters and record industry executives had had a closer relationship during the late 50s, there might not have been the payola scandal. "The

two industries are too interdependent to have contact only at the least responsible level."

Tannen had earlier pointed out that "programming is the product you are selling. Eighty percent of the product is music, in most cases. But the responsibility for the selection of music is generally turned over to the station's least knowledgeable personnel."

Tannen, chairman of MEDI-America which operates five AM radio stations, had been the brains behind the formation of the liaison committee of the National Association of Broadcasters and the Recording Industry Association of America. Among the stations owned by Tannen are WEEZ in Chester, Pa.; WYRE in Annapolis; and WSWP in Providence.

WOSM-FM to Bow in Miss.

OCEAN SPRINGS, Miss.—WOSM-FM, a 3,000-watt stereo station going on the air here this fall, may have a few problems and sacred music, along with various syndicated religious shows, according to Mrs. Margaret Cooper, who'll be in charge of programming. WOSM-FM is owned and operated by Charles H. Cooper of Gulfport, Miss. The station's primary signal will cover Biloxi and Pascagoula. Some of the syndicated programs will include "Back to the Bible," and "Moody Presents."

WWWW-FM Alters Play Under Dew

DETROIT — WWW-FM, station owned here by Gordon McLendon and McLendon Broadcasting, has altered its format again, under new general manager John Dew. The station is now playing four oldies in a row, then back announcing. For a while, previously air personalities had been live; station is now automated.

Say You Saw It in Billboard



CHICAGO CONCLAVE of radio and recording people. At left, Columbia promotion man Granville White, WVON and NATRA officer Lucky Cordell and Vic Faraci of Musical Inc. and M. S. Dist. In right photo one of the president Stu Glasman and WVON announcer Cecil Hale were switched to adjacent seats during a tense moment at the all-day meeting hosted by Paul Galalis.

WZIP Shifts Soul Radio Here to Stay: WDAS

CINCINNATI — Station WZIP, recently acquired by Mrs. Margareta S. Sudbrink, Fort Lauderdale, Fla., for a reported \$750,000, has switched its AM format from straight modern country to a combination religious-country, with its FM slated to change from country to good music within two weeks. Key staffers have been notified that their services will end Feb. 15.

Following FCC approval, WZIP-FM will become WVEZ-FM. James Tazercar has been named new FM general manager here.

CHEC-FM Is Now Full Time

LETHBRIDGE, Alberta — CHEC-FM here has become a full-time top 40 outlet. CHEC-FM, heard within a 30-mile radius of Lethbridge, now works under a complete top 40—progressive rock format.

The AM end of the operation utilizes a straight MOR format in daytime, but simulcasts a "Heavy Sounds" program from 8 p.m. through 2 a.m.

PHILADELPHIA — Soul radio has survived, and is surviving, in spite of changes in the listening habits of Americans coast-to-coast, according to Lebraton Taylor, assistant general manager and station manager of WDAS, one of the nation's leading soul music stations.

"Soul radio is practically the only type of radio that has survived and this is because the music has survived even when other types of records are not selling that well anymore. Black listeners are more loyal than white listeners and they tend to be faithful . . . whereas whites may go for a trend. We never lose the listeners to progressive rock stations that the progressive stations did."

But even soul radio stations will have to change a little in the days to come. Because pop stations are hiring more and more black personalities, soul stations will have to also become integrated, as some of them already have. WDAS is an integrated station, he pointed out. "I feel our guys are some of the highest paid in the country—and the very best. We try to keep the troops together. My philosophy on management is that the things I didn't like

done to me, I don't do to others, and I feel I should give the glory to the guys . . . they're the reason for you being where you are."

The sound of WDAS was described by Taylor "as basically Top 40 with personality. We definitely do not believe in taking the personality out of radio." Guiding the sound of the station is Jimmy Bishop. The air personalities include Larry Daley, George Woods, Carl Helms, Butterball, Jimmy Bishop and Johnny Q. "These guys are professionals," Taylor said.

WDAS plays 40 records . . . at the most 45 . . . but still breaks new records. "We use a short playlist to establish a uniformity of sound," Taylor said. The station is softer at midday than at night. But, Taylor said, that in spite of a short playlist the station was able to break the Omensha hit and it was No. 1 in the market last week. "George Woods was very hung up on the record but we scooped the two Top 40 stations in the market with it."

3 Oldies Per Hour
If WDAS adds extras, the station doesn't add more than five. Three oldies are played per hour on the playlist

that they were hits. But Taylor pointed out that these must be hits oriented to the market and that "if a record has been in the Top 10 on our playlist, we consider it a hit."

WDAS does play records by artists whose specific records show up as selling in the black community. "We're realistic . . . we know blacks listen to the general market. But a lot of whites also listen to WDAS. Our station also has the highest share of black audience of any major market station outside of WOL in Washington," Taylor said.

Air personalities at WDAS put their own records because Taylor felt that "I don't believe that anybody should program what the deejays are going to play. You have to give some control to the deejay; I feel everything—the weather, the world situation—has a bearing on the music played and only the air personality doing the show can fully adjust to this."

The soul station also features about five albums, but these are not just albums; WDAS does not try to break albums. But the station is more than just the music; WDAS strongly (Continued on page 41)

THERE JUST MAY BE A HUNDRED REASONS WHY THIS WEEKLY THREE-HOUR RADIO PROGRAM GETS BIGGER AND BIGGER, MARKET AFTER MARKET.



Here's Number One:

Casey Kasem—Host each week on American Top 40.

Casey's distinctive voice, style and approach to pop music is what has made American Top 40 the hottest syndicated music show on radio. Each week, Casey joins our team of pop musicologists/writers to count down the nation's 40 best-selling records based on advance statistics supplied by *Billboard Magazine*. Result? A tried and tested programming device becomes an absorbing, fast-paced, captivating documentary on American music... right now.

Here's 52 more:

Stations that carry AMERICAN TOP 40 quickly become the biggest fans of Casey and of the program. And it's this station support and promotion of American Top 40 that has helped to bring the program so far so fast. So here's fifty-two important reasons: (as of January 1, 1971)

- | | |
|---------------------------|----------------------------|
| 2. KACY OXNARD | 28. WCRB BALTIMORE |
| 3. KAFF BAKERSFIELD | 29. WCRD JOHNSTOWN |
| 4. KCPX SALT LAKE CITY | 30. WFLL CHATTANOOGA |
| 5. KELI TULSA | 31. WHFM ROCHESTER |
| 6. KEYN WICHITA | 32. WBRB BATON ROUGE |
| 7. KEYS CORPUS CHRISTI | 33. WGAR CLEVELAND |
| 8. KHYY TUCSON | 34. WGEO RICHMOND |
| 9. KIMN DENVER | 35. WILK WILKES BARRE |
| 10. KINY EL PASO | 36. WIST CHARLOTTE |
| 11. KIRL ST. LOUIS | 37. WJTO BATH |
| 12. K-JOY STOCKTON | 38. WKBR MANCHESTER |
| 13. KJR SEATTLE | 39. WKDL CLARKSDALE |
| 14. KJRB SPOKANE | 40. WKNX SAGINAW |
| 15. KMEN SAN BERNARDINO | 41. WLOX BILOXI |
| 16. KNUZ HOUSTON | 42. WMEK BOSTON |
| 17. K-POI HONOLULU | 43. WNIO WARREN |
| 18. KRIZ PHOENIX *2/11/71 | 44. WNOX KNOXVILLE |
| 19. KRLA LOS ANGELES | 45. WORC WORCESTER |
| 20. KQEO ALBUQUERQUE | 46. WPGC WASHINGTON, D. C. |
| 21. KTAP AUSTIN | 47. WRNC RALEIGH |
| 22. KTTA SAN ANTONIO | 48. WPAR FALL RIVER |
| 23. WAIR WINSTON-SALEM | 49. WSVI PEGRIA |
| 24. WABY ALBANY | 50. WTSN DOVER |
| 25. WAMS WILMINGTON | 51. WTHI YERRE HAUTE |
| 26. WASK LAFAYETTE | 52. WVIC LANSING |
| 27. WBBO FOREST CITY | 53. WWWW DETROIT |

And more:

Ratings. October-November ARB, we love you. Los Angeles, Washington, D.C., Boston and Cleveland reports, for example, show that American Top 40 has improved stations' time periods by an average gain of 64% over like-time periods in the April-May ARB. Even in the highly competitive Los Angeles market, KRLA boosted their 9-Noon Sunday time slot 69%.

Flexibility. Here's a big reason that both program directors and sales managers like American Top 40. An ingenious device called the split logo allows station ID's, commercials and news with minimum loss of program continuity. Stations solve weekend schedule hang-ups with a pre-recorded program that fits their station sound like a glove.

Program costs. Just two minutes of air per hour for top 100 market stations and an additional \$13 per hour for smaller market stations. A steal. And affordable when even most small-market stations report total sellout of spots at premium, special-program rates.

More reasons? Plenty. Maybe even more than a hundred. And they're yours for the asking, along with a free demo. So ask. Tom Rounds, Executive Producer, American Top 40, Watermark, Inc., 931 N. La Cienega, Los Angeles, California 90069. Telephone (213) 659-3834.

AMERICAN TOP 40
Division of Watermark, Inc.



'White Control' Scored By Sonderling Exec

NEW YORK—Jerry Boulding, national program director for the Sonderling Broadcast chain, asked recorders at a local meeting of the Association of Record Dealers to take off their blinders and come to grips with the problem common to both the record industry and radio. "Whites control black music," Boulding asserted. "The blues set no precedent of the action." "Sometimes a record will be received at the station, will not be serviced to the stores."

It was then pointed out to Boulding that sometimes the opposite was true. Radio stations will not play a record that is being sold in the stores. The example given was the Omaha single on MGM. Boulding said that they had very little room on the playlist for such a record. He said it was a good copy of a black recording group. However, he said, there are times when good white records were played on black stations and added that many Top 40 stations do not play black groups but are willing to sell to white consumers. The line of definition such as white male

vocalist, black male vocalist and the like must be eliminated, he felt. "A buyer goes for the music more often than the color of the artist's skin," Boulding said. Consequently, such labels should be dropped throughout the industry." This comment drew wide response. Boulding also explained how the surveys were made up at WWRL. He stated that it would be impossible to explain all the variables but based on the surveys were compiled from trade paper charts, phone call requests, and a survey of 41 retail market outlets. Boulding concluded that it was time for the industry to wake up and lend greater support to the black community that tries to operate in radio and the music industry in general. "The audience that a black station has today cannot be overlooked when it comes to radio spots and general support," Boulding said. "There are many more whites now listening to WWRL, for instance, than the audience of WMCA as a music station. It is facts such as these that have been overlooked and must be taken into account," Boulding said.

PHILADELPHIA Strong interest in inviting record companies to become more involved in the National Association of FM Broadcasters annual convention this year in Chicago was brought out Jan. 26 here in their one-day regional meeting. The meeting was arranged by NAFMB president John Richer and attended by about 100 area broadcasters.

In a panel session guided by Dave Klair, program director of WFIL-FM in Philadelphia, it was brought out that while FM programming is being a more modern direction, more stations still need to find a programming void in their market and to go after it 100 percent with good programming and good personalities and promotion. Klair said it was also brought out that most FM stations are merely copying what was successful for other FM stations in other markets.

Fred Allen, executive director of the NAFMB, mentioned during the day-long meeting at the Marriott Motor Inn, that the organization is attempting to provide a national card rental firm to install FM radios in their fleet.

In a panel session involving

record promotion people, several complaints about record service were voiced and it was out that the NAFMB headquarter-

ters in New York has a full list of FM radio stations and their programming formats available to the record industry.

Soul Radio Here to Stay: WDAS

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believes in service to the community—"I don't buy the community," Taylor said, pointing to a telephone on local channel 48 television station that the station was sponsoring Feb. 6 to raise funds for the Young Afro-Americans, a local self-help organization. Thirty acts have been lined up for this year's event; the second year in a row WDAS helped raise \$30,000 for the organization.

Black radio is an accident, in reality, Taylor said. Most stations became soul music stations because they failed at everything else. "Did you know most soul music stations are above 300 on the dial?" WDAS was a classical music station until it changed into a soul operation over the course of a year's time. "Most black stations are located outside of the city they serve too," Tay-

lor said. "But handicaps like these haven't deterred black radio at all.

"I feel that everybody in radio is trying to get a piece of the big pie that is the audience. But we have a black pie . . . and it's our pie. In the course of a week, we reach 90 percent of the listeners we go out to reach. General market radio stations can't make that claim."

In the station's public service areas, he pointed out that WDAS was first in the city and second in the nation on a recent "Butt Pusher" anti-drug abuse campaign and it quite active in editorializing, news, and other public service areas. Taylor, who has been with the station about a year and a half, previously worked in radio in Detroit; he started his radio career in 1964 as an engineer and actually didn't become an air personality until 1966.

2 Moods of Midwest Music Conclave In Chicago: Comedy & Tense Rhetoric

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In a tone of exasperation, Mercury marketing vice president Lou Simon said: "Look—we're something like 7,300 licensed radio stations. It's economically impossible to serve all of them. We're servicing 1,500 and our costs of no-charge goods is running 3 to 4 percent—we can't go to 10 or 15 percent." Just before this, Gallis, who worked over a year to organize the meeting, also grew exasperated: "Franklin McCormick of WGN hasn't seen over two promotion men in his entire life—where are you people? If a local guy hasn't got time to see the radio people then he's not a promotion man."

It was a long day.

Not Available

Hale had charged that "unless a record is available in Milwaukee it would not be available in Milwaukee." Glassman disagreed. Sentenced next to Hale, he said that Doctor's had the largest back catalog of soul, the largest current catalog and the largest future catalog.

He acknowledged that rack-jobbers "have no bearing—and I mean no bearing—on soul product in Milwaukee, and this is very sad."

Hale countered by saying that a number of black record shops are forming a buying co-op "to get the one-step and distributors because the problem of obtaining product is so terrible."

The subject of rack-jobber's effect on local markets and how this affected radio stations drew long comments. Look explained: "When we talk to stores we rack, we quickly find out they are talking very little about records per se—we're talking about a commodity. We're told the sound of 7 linear feet and ask four questions: how much in-

ventory, what is the store's gross margin of profit; how many turns on inventory per year; how long it takes to rack a square foot of inventory; and we guarantee."

Simon explained to the radio people that there are various kinds of racks. He referred to those carrying 5,000 titles to stores that only stock 50-300 LP's. He went on to say that a Taylor-Elexco or John O'Brien distributor in Milwaukee cannot influence product that comes from Massachusetts. To upgrade communications, stations should contact the label's local promotion people or the record company, so they can do the selling to the store. "But we get called and get that product that is being aired locally into the marketplace."

Simon explained that his station is interested in the record distribution problem. "Do department stores carry just one kind of record product? Why just one kind of record product? One problem might be that promotion men are not familiar with our product. I don't have Lucky's problem. Promotion men don't hype me because they don't know that much about country product." This comment caused an uproar of reaction.

Stingly went on to say that he was sure there is still a certain stigma connected with country. "But we get called from Glenco and the northern Chicago suburbs where people never see country product in the stores. It has to be sold there clear down to the south side—this is

just lost sales anyway you figure it."

WDAS-FM program director Bart Broussard wondered why mass merchandised stores really know about various kinds of product. "Does a turnstyle take up more space than a record? It sell shoes one day sell record the next?"

After a stirring luncheon talk by Bob Hamilton, who presented a record news sheet, several panelists referred to the question of stations making money (Hamilton had lashed out against payola and said too many people in the industry were on a "money trip").

Skip Broussard charged that the industry "polarized around the dollar at the exclusion of innovative forms of communication."

WLS program director Mike McKeown said a station had a lot more to identify itself with than its music. "It's been said that what's between the records is what often identifies the station."

Formats such as the Drake system came in for criticism. Lyleck of WLS said: "I think Mr. Drake proved very well that if you tell your guys to shut up and tell what time it is you wipe them out—so personality is a very dangerous thing if it's not done right."

Low Witt, WCFL general manager, said: "As a major network, the major stations have come a long way. Advertisers are taking dollars out of television back into radio . . . radio is in a bit of a dip now and better days are ahead."

Record producer Bill Traut said that Top 40 "has absolutely not lost its identity."

Capitol Records' promotion man Jay Cunniff said radio can't get away from the personality

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Andrew, program director of WKLB in Asheville, N.C., called to say Doug James is joining the station. James had been at KTLB in Chicago.

I had a feeling that when I wrote last week's *Wax Jox* it was going to create static, . . . and I did; my apology to WNBC general manager Perry Bacones, who assures me he has autonomy. Maybe I've been stepping out of bounds lately because another guy I also admire called me up and reamed me out. Okay, so I'm going to be tame from now on. For a while, anyway.

Sam Francisco is joining WCFL in Chicago; he'd been at WISN in Madison, Wis. . . . Dennis W. Moore, WLKW, Wroces, Wis., wants all of the guys who worked with him at the Armed Forces Radio-TV outlet in Panama 1967-69 to contact him. . . . Michael Drea is a 1-313-867-8250, with WCFL in Chicago, who assures me for a job; he's mid-day personality and music director; there's been a change in the station; see story.

Raleigh (Bob Raleigh) Gaines, executive vice president of All Media Services, Galax, Va., writes: "I may be wrong, but if my memory serves me, one of the first FM stations in the country and Top 40 stations in the country was WFLB in New Orleans—the Times-Picayune station. Some of you may remember it. Some of the record promotion men of today used to deejay the station. . . . Bill Craig writes that he has become program director of KDON in Salinas,

announcer "or it will end up with a jukebox sound," though he did acknowledge the diversity of programming with such examples as WJJD playing Creedence Clearwater Revival and Mama Cass Eliot.

The entire panel indicated that the radio station is doing a better job of communicating.

Wax Jox

Calif., replacing Bob Barron who has moved to KRLL-FM, Carmel, Calif., as operations manager of the soon-to-be progressive rock station. The new KDON lineup includes Pat O'Shea, Craig Jay Cook, Jim Steele, Lee J. Goff, English on the all-night shift, with

(Continued on page 42)

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Campus Programming Aids

Continued from page 40

ret. "McGuinness Flint," Capitol; "Life" (LP), Rich Nelson and the Stone Canyon Band, Decca; WEAK, Michigan State University; East Lansing: "Tour Song," Elton John, UMG; "Lonely Days," Bee Gees, A&M; "My Sweet Lord," George Harrison, Apple; "Stoney End," Barbara Streisand, Columbia; "2 Years On" (LP), Bee Gees, A&M; WFLG, University of Illinois, Chicago: "Big Spillage" reporting: "All Things Must Pass," (LP), George Harrison, Apple; "John Lennon/Plastic Ono Band," (LP), John Lennon/Plastic Ono Band, Apple; "Jesus Christ, Superstar," (LP), various artists, Decca; "Elton John," (LP), Elton John, UMG; "Pendulum" (LP), Creedence Clearwater Revival, Fantasy.

WKSU, Kent State University, Kent, Ohio, Carl Monday reporting: "Hang on to Your Life," Guess Who, RCA; "Gasoline Alley Bred," Hollies, Epic; "Sit Down Old Friend," Dion, Warner Bros.; "The Time Has Come," Pacific Gas & Electric, Columbia; . . . WERC, University of Toledo, Toledo, Ohio, Don Meyers reporting: "Church Street Soul Revival," Tomoko James, Roulette; "Stop the War Now," Edwin Starr, Gordy; "God Bless Whoever Sent You," Originals, Motown; "Ride a White Swan," Tyrannosaurus Rex, Blue Thumb; "Way Back Home," Jazz Crusaders, Chisla; . . . WCVJ, University of Dubuque, Dubuque, Iowa, Doug Towse reporting: "Hang On to Your Life," Guess Who, RCA "Never Marry a Railroad Man," Shocking Blue, Colossus; "Washington Square," James Last, Polydor; "Bell Bottom Blues," Derek and the Dominos, A&M; "Down Home," (LP), Seals and Crofts, TA; . . . WLCU, Loyola University, Mundelein College, Chicago, Ill., Walter Paas reporting: "Goodie Two Shoes," Sky, RCA; "Kootch's Song," (LP), James Taylor and the Original Flying Machine, James Taylor, Euphoria; "Street Worm," (LP), Twelve Dreams of Dr. Sardonicus, Spirit, Epic; "Gary Wright, Atraction," (LP), Gary Wright, A&M; . . . WVKC-FM, Knox College, Galesburg, Ill., Louise Zipp reporting: "Tumbledweed Connection," (LP), Elton John, UMG; "Whales and Nightingales," (LP), Judy Collins, Elektra; "Live" (LP), Butterfield Blues Band, Elektra; "A Love Supreme," (LP), John Coltrane, Impulse; "Jesus Christ Superstar," (LP), various artists, Decca.

WIDR, Western Michigan University, Kalamazoo, O.J. Dwyer reporting: "God Bless Whoever Sent You," Originals, Soul; "Lonely Days," Bee Gees, A&M; "Your Song," Elton John, UMG; "Born to This," Rare Earth, RCA; "Kob" (LP), Mob, Colossus; . . . WFAL, Bowling Green University, Bowling Green, Ohio, Carl Navarro reporting: "Keep the Candle Burning," Raintree, Andret; "Bell Bottom Blues," Derek and the Dominos, A&M; "Princess of a Fool," Incredible Fog, Clark; "Castles in the Air," Don McLean, Mediarts; "Lu," Gentle Persuasion, Paramount.

SOUTH

KSMU, Southern Methodist University, Dallas, Tex., Bill Harwell reporting: "Emerson, Lake and Palmer," (LP), Cotillion; "Tumbledweed Connection," (LP), Elton John, UMG; "Jewel Eyed Judy," Fleetwood Mac, Reprise; "Ride a White Swan," Tyrannosaurus Rex, Blue Thumb; . . . WREK-FM, Georgia Tech, Atlanta, Ga., Gary Manella, Program 3; "Live" (LP) Butterfield Blues Band, Elektra; "The Leon Thomas Album," (LP), Leon Thomas, Flying Dutchman; "Twelve Dreams of Dr. Sardonicus," (LP), Spirit, Epic; "Road," (LP), Paul Winter Consort, A&M; "Educated Homoprow," (LP), New Heavenly Stealer, . . . WYSU-FM, Samford University, Birmingham, Ala.; "Becca," Free, A&M; "Most of All," B.J. Thomas, Scepter; "I Hear You Knocking," Dave Edmunds, MAM; "Tuesday," Melanie, Buddah; "Amazing Grace," Judy Collins, Elektra; "B.J. Thomas," WFLC, Florida Presbyterian College, St. Petersburg; "Buff Rose," (LP), Buff Rose, Buddah; "Stranded," (LP) Edwards Ham, Capitol; "Love, a Kind of Hate Story," (LP), Tim Rose, Capitol; "Mike Westbrook Love Story," (LP), Mike Westbrook, Concord Band, Deram; "Disguised as a Real Person," David Steinberg, Elektra.

WEST

KERS, Sacramento State College, Sacramento, Calif., Bob Hess reporting: "John Lennon/Plastic Ono Band," (LP), John Lennon/Plastic Ono Band, Apple; "History of Rhythm and Blues," (LP), various artists, Fantasy; "Highway," (LP), Free, A&M; "Monella, Program 3," (LP), John Klemmer, Cadet; "McGuinness Flint," (LP), McGuinness Flint, Capitol; . . . KLCC-FM, Lane Community College, Eugene, Ore., Thomas Lichty reporting: "Love Story Soundtrack," (LP), Fantasy; "Paramecia," (LP), Jose Young, (LP), Grey Monella, WFLC; "Watching Sooty Grow," Bobby Goldsboro, UA; "If You Could Read My Mind," Gordon Lightfoot, Reprise; "Shoes," Brook Benton, Cotillion; . . . KEWC-FM, Eastern Washington State College, Cheney, Wash., Joe Jovanovich reporting: "Most of All," B.J. Thomas, Scepter; "If Not for You," George Harrison, Apple; "If I Could Read Your Mind," Gordon Lightfoot, Reprise; "Gasoline Alley Bred," Hollies, Epic; . . . KPFP, Pepperdine University, Los Angeles, Calif.; "All Things Must Pass," (LP), George Harrison, Apple; "Pendulum" (LP), Creedence Clearwater Revival, Fantasy; "13," (LP), Doors, Elektra; "Steppenwolf 7," (LP), Steppenwolf, Dunhill; "2 Years On," Bee Gees, A&M; . . . NBLA, California State at Los Angeles, Steve Reese reporting: "Lonely Days," Bee Gees, A&M; "Stoney End," George Harrison, Apple; "One Man Band," Three Dog Night, Dunhill; "If I Were Your Woman," Gladly Knight and the Pips, Soul; "Stoney End," Barbara Streisand, Columbia.

CANADA

CRSG, Sir George Williams University, Minneapolis College, Montreal, Quebec, Ed Smeall reporting: "God," (LP), John Lennon/Plastic Ono Band, John Ono Lennon, Apple; "Pilot," Blue Cheer,

BEST SELLING

Soul LP's

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	
1	2	CURTIS Kurtis Cobain, Curtin CBS 8005	18	42	5-10-15-20 (25-30 Weeks of Love)	6	ALL THINGS MUST PASS George Harrison, Apple SIC1 639	
2	1	IT TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	9	27	ALL THINGS MUST PASS George Harrison, Apple SIC1 639	3	28	PENDULUM Creedence Clearwater Revival, Fantasy 840
3	3	THIRD ALBUM Jackson 5, Motown MS 718	19	28	30	JOHNNIE TAYLOR'S GREATEST HITS, 10 Sire S15 2022	10	
4	17	SUPER BAD James Brown, King KS 1127	2	29	31	JOHNNIE TAYLOR'S GREATEST HITS, 10 Sire S15 2022	10	
5	8	NOW I'M A WOMAN Renee Wilson, Capitol SP 451	8	30	32	TEARS OF A CLOWN Smiley Robinson & the Miracles, Tamla 136	5	
6	5	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30235	12	31	29	LAST POPS Dooles 3	33	
7	6	PORTRAIT Fifth Dimension, Bell 6045	19	32	33	JERRY BUTLER SINGS ASSORTED SOUNDS Mercury SR 61320	1	
8	4	ABRAKAS Santana, Columbia KC 30130	17	33	35	STILL WATERS RUN DEEP Four Tops, Motown MS 704	45	
9	7	CHAPTER TWO Roberta Flack, Atlantic SD 1560	23	34	34	THEM CHANGES Supremes, Motown MS 703	14	
10	10	VERY JOANNE Dionne Warwick, Scepter SP5 587	9	35	38	HAND OF GYPSYS John Handy, Buddy Miles & Billy Cox, Capitol SAO 472	38	
11	15	INTO A REAL THING David Porter, Enterprise ENS 1012	12	36	25	NEW WAYS BUT LOVE STAYS Supremes, Motown MS 703	15	
12	12	BLACK DROPS Charles Earland, Prestige PR 7815	8	36	25	NEW WAYS & THE MG'S GREATEST HITS Sire S15 2023	15	
13	13	EVERYTHING IS EVERYTHING Diana Ross, Motown MS 724	11	37	28	BLACK TALK Charles Earland, Prestige PR 7758	12	
14	20	STAND BY YOUR MAN Candi Staton, Fame ST 4202	5	38	33	BLACK TALK Charles Earland, Prestige PR 7758	36	
15	11	INDIANA MISSISSIPPI SEEDS B.B. King, ABC ABC3 713	16	39	41	POCKETFUL OF MIRACLES Smiley Robinson & the Miracles, Tamla T15 306	15	
16	16	FLIP WILSON SHOW Little David LD 2000	5	40	43	WORKIN' TOGETHER Lily & Tina Turner, Liberty LST 7600	11	
17	18	LIVE ALBUM Grand Funk Railroad, Capitol SWB8 603	9	41	37	IN THE SHADOW Caldwell of the Boats, Inflight SKAO 7204	12	
18	21	MELTING POT Booker T & the MG's, Sire S15 2035	5	42	39	THE MAN'S BURDEN Eric Burdon & WAM, Sire ST 4710-2	12	
19	14	OLD SOXES, NEW SHOES . . . NEW SOXES, OLD SHOES Jazz Crusaders, OJA 804	14	43	36	SPRIT IN THE DARK Aretha Franklin, Atlantic SD 8265	21	
20	22	TEMPTATIONS' GREATS, Vol. 2 Gorty GS 954	19	44	44	SUGAR Sly & the Family Stone, Epic S1 6005	2	
21	23	THE MANGNEFICENT 7 Supremes & Four Tops, Motown MS 717	15	45	45	ECOLOGY Bert Erbe, Rare Earth CS 514	30	
22	24	SEX MACHINE James Brown, Epic K3 71115	15	46	46	THE ISAAC HAVES MOVEMENT Enterprise ENS 1010	43	
23	19	WE GOT TO LIVE TOGETHER Buddy Miles, Mercury SR 6133	11	47	47	SHENED, SEALED, DELIVERED Steve Harvey, Tama T1 304	23	
24	9	BURNING Eather Phillips, Atlantic SO 1565	13	48	48	LED ZEPPELIN III Atlantic SD 7201	14	
25	26	WILSON PICKETS IN PHILADELPHIA Atlantic 8278	21	50	50	PLUM HAPPY Tom Jones, Parrot PAS 71009	1	

Philips: "Chestnut Mare," Byrds, Columbia; "Black Night," Deep Purple, Warner Bros.; "Revival," Allman Brothers Band, A&M; YORK, York University, Downsview, Ontario, Bruce Heyding reporting: "All Fall Down," St. David's Road, Monument; "To the Family," "Elle, Gamma," "Fresh As a Daisy," Emitt Rhodes, Dunhill; "We Got to Live Together," Buddy Miles, Mercury; "Beautiful People," New Seekers, Elektra.

HIT

HARMONIC'S has what looks like their First Million seller "SCUM-AND-DOOM DOOM IN THE GHETTO" on Sackit Records to follow up their Big Pop single "SUMMERS LOVE"

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Law Gets a Good-Natured Roasting at NARAS Fete

NASHVILLE — Don Law, veteran producer who spent some 40 years with Columbia, was honored here Jan. 26. Sponsored by the Nashville chapter of NARAS, the "Don Law Roasting" included some surprises from the past, including an appearance by country

music pioneer Art Satherly, who was flown in from the West Coast. Satherly and Law had worked together in the Dallas office many years ago.

Also to praise Law were Johnny Cash and Carl Smith. Law produced Cash through most of his career, and Smith—the first recipient of the Don Law Country Gentleman Award from Columbia—has been produced by the English-born veteran for more than 20 years.

Slides

While Law's life was recounted, slides were projected on a wall showing him at various stages of his career. They included everything from his early days in England, to a brief stint in Poland, to his life in the United States.

Frank Jones, a protégé of Law and now an official of Columbia, also took part in the program, along with Bob Tubert and Bill Williams, who also wrote it.

Over the years, Law has produced more than 200 artists for Columbia (and a few independently since the time of his "retirement" three years ago), and continues to turn out hits. The latest of these is "For the Good Times," done with Ray Price on

Columbia. Smith also has been a consistent seller of records, both singles and albums, for all the years he has worked with Law. Some of the other talents discovered and/or produced by Law in the past include Gene Autry, Floyd Tillman, Bob Willis, Al Dexter, Bill Monroe, Buddy Starcher, Cindy Walker, Stuart Hamblin, Leon McAuliffe, Eddie Zach, Guy Mitchell, Billy Walker, Charlie Walker, Marty Robbins, Bill Phillips, Jim and Jesse, Hawkshaw Hawkins, Johnny Horton, Stonewall Jackson, Hank Garland, Lester Flatt and Earl Scruggs, Jimmy Dean, the Chuckwagon Gang, the Everly Brothers, Johnny Bond, Jimmy Dickens, Lefty Frizzell, the Collins Kids, Bill Carlisle, Carl Butler, Wilma Lee and Stony Cooper, Maddox Brothers & Rose and Gordon Terry.

The event was held at Roger Miller's King of the Road Motor Inn.

Overstreet Named Head of Duncan Prod in Nashville

HOUSTON—Country singer/promoter Tommy Overstreet will manage the new Nashville division of Jimmy Duncan Productions, Inc., a firm based here.

Fred Mirick, vice president, said Overstreet will be responsible primarily for publishing, but will have at his disposal all of the facets of the production company. The office will consist of Soundville Music, Gulf Music, Sherick Music, Little Prince Music, JDA Music and Dunkane Music.

Overstreet began his career at the age of 14, in Houston. After appearing on the Slim Willet television show in Abi-



OWEN BRADLEY, right, Decca's vice president for country product, gets a handshaka and a vote of confidence from Conway Twitty, center, who renewed his exclusive pact with MCA. J.K. (Mike) Malland, MCA president, was on hand to witness the re-signing.

Female Artists Spur Gains Made by Country Market

CHICAGO—Female country recording artists are scoring better than ever on the charts with the result that hits such as Lynn Anderson's "Rose Garden" are widening the audience for country product.

The trend, apparent at WJJD Radio here, where 34 percent

of the playlist is comprised of female artists, coincides with the Country Music Association's (CMA) efforts to make the nation's rackjobbers more aware of country product.

Girl performers constitute 24 percent of the entries on Billboard's "Hot Country Singles" list, as compared to 17 percent a year ago this time and 14 percent five years ago.

Lynn Anderson, Dolly Parton and Sammi Smith each have a recording in the top 10 now. WJJD programmer Roy Stingley notes also that the breakthrough for girl vocalists makes for more balanced programming and is broadening the audiences of country stations.

A year ago, the only girl singer near the top of the country chart was Jeannie Seely, but she was paired with Jack Greene on "I Wish I Didn't Have to Miss You."

A year ago, five such pairings were among Billboard's list of 75 country hits, only one such example exists now (Charlie Louvin's and Melba Montgomery's "Something to Brag About").

Stingley sees a trend back to more male and female efforts, however. Capitol has been particularly successful with girl artists.

Wanda Jackson, Jean Shepard, Susan Raye, Billie Jo Spears, Beth Moore, Anita Carter, Anne Murray and Miss Montgomery are all on the current chart.

Both Stingley, and the city's leading country product retailer Arbie Gibson, believe the breakthrough came about as a result of better material.

"It doesn't matter whether it's a girl or fellow as long as the material has hit potential," Gibson said.

Stingley cites Lynn Anderson. "She's no newcomer. What's happened is that the 'r people such as Columbia's Billy Sherrill have developed an entirely new approach for female performers. The greater embellishment through string sections and so forth gets away from the sound that used to hurt girl singers," he said.

"A girl singer used to be at a disadvantage, backed up by a regular stance-up band with basic lead guitar, steel and so forth. Now, a traditional artist such as Jean Shepard can come through with a deep, smooth quality because of the arrangement they are using."

"Female country artists are (Continued on page 49)

RED HOT

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Plans Biltmore Lounge as 'In' Spot for Country Cleffers

NASHVILLE—Bill Richardson, owner of the Biltmore Hotel's Heritage Lounge here, said he plans to turn it into an "in" place for country musicians.

Richardson, a former musician-publisher who leased and remodeled the lounge several months ago, is booking country talent exclusively, and has issued an invitation to writers and musicians to use the lounge as a showcase.

"I plan to put in a tape deck and player," Richardson said, "and the writers or others can come in and play their demo and masters. Hopefully, there will be 'r men in the place."

He said that, after a slow start, crowds are picking up substantially and it now is a paying proposition. Ed Bruce indicated the lounge as an artist. Now Richardson has worked out an arrangement to use a succession of Mega artists, who has the blanket invitation out for any "picker" to sit in. Dottie West and others have availed themselves, Richardson explained.

He feels there will be a flow

lene, he toured with his own band, then studied radio and television at the University of Texas. He moved to Los Angeles in 1964 to write for Cooga Music, a division of Pat Boone Enterprises.

Overstreet was signed to Dot Records by Henry Hurt, then manager of the Famous Music office in Nashville. When Hurt left, Overstreet became professional manager of the firm and signed Peggy Little, and managed the early part of her career.

After the Nashville opening, Jimmy Duncan Productions plans to open offices in New York and Hollywood.

of talent to his place following "Oppy" appearances on week-ends. Richardson is lining his walls with autographed pictures of artists and with stories of the music history of the city.

(Continued on page 49)



MEGA'S PROMOTION CHIEF, Jerry Saabolt, was presented a giant telephone to begin a "giant promotion program" on releases in 1971.

Dolly Parton and Porter Wagoner.

Together... Or apart...

two of a kind.



LSP-4388; PBS-1603; PK-1603



LSP-4309; PBS-1550; PK-1550



LSP-3926; PBS-1304



LSP-4039; PBS-1375; PK-1375



LSP-4186; PBS-1481; PK-1481

Their new single,
"Better Move It On Home"
#47-9958

Porter's new single,
"The Last One to Touch Me"
#47-9939
Moving up the charts.

Dolly's hit single,
"Joshua"
#47-9928
Now #1 on Billboard's Country Charts.



LSP-4490; PBS-1696; PK-1696

Porter and Dolly really are two of a kind: the number one country duet. According to the Country Music Association. According to countless fans. According to their brand-new album. Porter and Dolly: "Two of a Kind." One-of-a-kind product.

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ON COLUMBIA RECORDS

Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 2/6/71

* STAR Performer—Single's registering greatest proportions upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	2	JOSHUA Dolly Parton, RCA Victor 47-9928 (Dwaver, BM)	9	48	★	I'M GONNA KEEP ON LOVING YOU Billy Walker, MGM 14210 (Two Rivers, ASCAP)	3
2	1	FLESH & BLOOD Johnny Cash, Columbia 4-45249 (House of Cash, BM)	8	46	★	LOOKING OUT MY BACK DOOR Buddy Ayler, Capitol 3010 (Arista, BM)	4
★	4	RAININ' IN MY HEART Keith Williams, Epic 5-10196 (Nite Club Congregation, MGM 14194 (Eucallote, BM))	8	—	—	AFTER THE FIRE IS GONE Conway Twitty & Lorena Lynn, Decca 3274 (Mercury Blue, BM)	1
4	5	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, A&P 615-0015 (Combin, BM)	8	39	36	MARY'S VINEYARD Candi Statton, Decca 4-45245 (Steve Brilgge, BM)	14
5	3	ROSE GARDEN Lynn Anderson, Columbia 4-45232 (Lowery, BM)	14	★	66	DO RIGHT WOMAN—DO RIGHT MAN Barbara Mandrell, Columbia 4-45307 (Pratt, BM)	2
★	9	PROMISED LAND Freddie Warlock, Columbia 4-45276 (A&M, BM)	9	42	40	TULSA COUNTY Artie Carter, Capitol 2994 (Arista, ASCAP)	4
★	12	COME SUNDOWN Bobby Bare, Mercury 731-48 (Gordine, BM)	7	42	40	DAY DRIVING Dave Dudley & Tom T. Hall, Mercury 73119 (Mercury, BM)	13
★	11	THE SHERIFF OF BOONE COUNTY Kenny Rogers, RCA Victor 47-9922 (Hardack, BM)	8	43	42	AMOS MOSES Jimmie Lee, RCA Victor 47-9904 (DeWalt, BM)	16
9	10	RED OF ROSES Dottie West, RCA Victor 731-41 (House of Cash, BM)	12	44	44	WILLY JONES Susan Raye, Capitol 2950 (Blue Book, BM)	13
10	7	GUESS WHO Slim Wilmore, United Artists 50731 (Michelle, BM)	9	45	34	ANOTHER LOVELY NIGHT Jann Seward, Capitol 2941 (Odeon/Jan/Fam, BM)	14
★	17	SHE WAKES ME WITH A KISS EVERY MORNING Neil Sturgen, RCA Victor 47-9929 (Bill & Range/Blue Crest, BM)	9	46	47	LOVER PLEASE Bohdy G. Rice, Royal American 27 (DeWalt, BM)	5
★	20	WHERE MY CASTLE Conna Smith, RCA Victor 47-9928 (Blue Crest, RCA Victor 47-9928)	6	47	31	15 YEARS AGO Conway Twitty, Decca 327-0 (French, SESAC)	18
★	18	A WOMAN ALWAYS KNOWS David Houston, Epic 5-10296 (Alpen, BM)	5	48	51	GUESS AWAY THE BLUES Don Gibson, Mercury 1109 (Gordine, BM)	3
14	15	SWEET MISERY Patti LaBelle, Capitol 2999 (Cedarwood, BM)	7	★	65	THE ARMS OF A FOOL Mae Tilton, MGM 14211 (Sawgrass, BM)	2
15	16	LISTEN BETTY Dave Dudley, Mercury 73138 (Newkays, BM)	7	50	52	ANYWAY George Hamilton IV, RCA Victor 47-9945 (Acuff-Rose, BM)	2
16	6	PADRE Marty Robbins, Columbia 4-45273 (Ann-Rachel, ASCAP)	8	51	60	SLOWLY Jimmy Dean & Dottie West, RCA Victor 47-9947 (Cedarwood, BM)	2
17	8	A GOOD YEAR FOR THE ROSES Conny Platt, Mercury 1423 (Chester, BM)	8	52	38	BUFF Ray Sanders, United Artists 50232 (Lori, BM)	7
18	19	100 CHILDREN Tom T. Hall, Mercury 731-40 (Newkays, BM)	7	53	53	SING HIGH, SING LOW Anna Murray, Capitol 2988 (Sings, Columbia, BM)	4
19	21	THE LAST ONE TO TOUCH ME Foster Williams, RCA Victor 47-9929 (Dwaver, BM)	6	54	55	THE KIND OF HEEDIN' I NEED Norme Jean, RCA Victor 47-9946 (Chester, BM)	2
20	13	FANCY SATIN PILLOWS Wanda Jackson, Capitol 2986 (Blue Jean, BM)	9	—	★	BRIDGE OVER TROUBLED WATER Buck Owens & The Buckaroos, Capitol 3023 (Chester, BM)	1
21	23	IF YOU THINK I LOVE YOU NOW Jody Miller, Epic 5-10292 (Alpen, BM)	6	★	71	MY GUY Linda E. Kaye, Royal American 24 (Jobete, BM)	2
22	14	MORNING Jim Ed Brown, RCA Victor 47-9909 (Show Biz, BM)	6	★	—	IT WAKES YOU WHO MADE HONKY TONK ANGELS Lynn Anderson, Chart 5113 (Pearl Int'l, BM)	1
★	30	I REALLY DON'T WANT TO KNOW/ THERE GOES MY EVERYTHING Blue Preyer, RCA Victor 47-9960 (Bill & Range/Blue Crest, BM)	5	58	62	MI MILES AWAY Marty Robbins, Capitol 3012 (Blue Book, BM)	3
24	22	THE WONDERS YOU PERFORM Tammy Wynette, Epic 5-10487 (Chester, BM)	11	59	64	DAYTON, OHIO Jack Barlow, Dot 17366 (Tone, BM)	4
25	27	WATCHING SCOTTY GROW Bobby Goldboro, United Artists 50727 (BNB, BM)	6	60	56	(You've Got To) MOVE THE MOUNTAINS Dave Paul, Chart 3109 (Jobete, BM)	3
26	26	TULSA Don't Let the Sun Set on You Inc. Waylon Jennings, RCA Victor 47-9925 (DeWalt, BM)	10	61	67	WISH I WAS HOME INSTAD Lee Trevi, Royal American 23 (Ma-Ree, ASCAP)	1
27	28	PORTRAIT OF MY WOMAN Jody Arnold, RCA Victor 47-9925 (House of Cash, BM)	6	★	—	I'M A MEMORY Willie Nelson, RCA Victor 47-9951 (Mercury, BM)	1
28	29	TRUE LOVE IS GREATER THAN FRIENDSHIP Arlene Harden, United Artists 4-45287 (Empire/Cedarwood, BM)	5	★	—	HAROLD'S SUPER SERVICE Bobby Wrenna, Capitol 3025 (Arista/Blue, Tone, BM)	1
★	45	GIVE HIM LOVE Patti Page, Mercury 731-62 (Jack & Jill, ASCAP)	4	64	70	WHO'LL TURN OUT THE LIGHTS Wayne Kemp, Decca 32267 (Tone, BM)	5
★	37	BAR ROOM TALK Red Zelev, United Artists 50743 (Prestige, BM)	5	65	74	HE LOVES ME, HE LOVES ME NOT Jenny Lee Lewis, Mercury 73155 (DeWalt, BM)	2
31	25	COAL MINER'S DAUGHTER Loretta Lynn, Decca 32749 (Sun-Fire, BM)	15	66	59	YOU'RE THE REASON I'M LIVING Lester Morris, MGM 14187 (T.M., BM)	6
32	32	HEAVENLY Wren Stewart, Capitol 3000 (Freeway, BM)	10	67	60	THAT'S WHAT IT'S LIKE TO BE LONESOME Col Smith, Decca 32768 (Tone/Champion, BM)	4
33	33	(Leading You In) SUNSHINE Barbara Fairchild, Columbia 4-45272 (Champion, BM)	6	68	72	TWO DOLLAR TOY Stinson Edwards, Capitol 3005 (Central Songs, BM)	3
34	24	WAITING FOR A TRAIN Jerry Lee Lewis, Sun 1119 (Peer International, BM)	12	★	—	FD RATHER LOVE YOU Charley Root, RCA Victor 47-9952 (Pi-Gem, BM)	1
★	54	LOVEKNOTT Roy Koyen, Capitol 3016 (Champion, BM)	2	70	63	PUT YOUR HAND IN THE HAND Beth Moore, Capitol 3013 (DeWalt, BM)	1
				★	—	I'VE GOT TO SING Dianne Gae, Carlinweal 192 (Empire, ASCAP)	1
				72	73	FIRST LOVE Patsy DeLaney, United Artists 40742 (Globe, BM)	2
				★	—	WHAT AM I LIVING FOR Conway Twitty, Decca 14260 (Progressive/TideLand, BM)	1
				★	—	SING A HAPPY SONG Christa Eason, Epic 5-10110 (Blue Crest, BM)	1
				75	75	I'M SO LONESOME I COULD CRY Linda Faye, Janus 146 (Acuff-Rose, BM)	2

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Country Music

Nashville Scene

Nashville's newest session singers, Sound Seventy, has completed the taping of nine shows on the Jim Ed Brown TV series. The group also works with the Nashville-based Tiffany label. . . . Loner notes on Lynn Anderson's "Rose Garden" album were written by 11-year-old Chip Meak, son of Charlie Meak, newest addition to the ASCAP staff here. . . . "Big Bill" Johnson, Nashville-based writer, came in for the songwriters banquet and renewed acquaintances with old friend Tommy Downes of Tad Records.

Sammi Smith's "Help Me Make It Through the Night" has been averaging sales of about 18,000 daily, according to Mega. . . . Jimmy Payne has completed three days at the Nashville Sound Club in Charlotte, N.C. The Saturday show was a sell-out. . . . The Hagers, Capitol artists, have cut a radio commercial for Gulf Oil, to be aired on stations from Pennsylvania to Texas beginning in April. Jack McFadden was one of those who conceived the idea. . . . RCA's Mac Wiseman has been doing some experimental studio sessions with small groups under the direction of his producer, Jack Clement. . . . Clarence H. Greene, manager of the Toe River Valley Boys, said the group would be using all of the instruments for lead and rhythm. The group is searching for new material. Bookings are handled by Red Ward of Elizabethton, Tenn. . . . Multitalented Rommie Propp, a regular at the Carousel Club here, has recorded a comedy album from the club, his first for Mega.

Fred Warwig's Pennsylvanians have concluded their delayed session here, held by an earlier illness. . . . Smiley Moore reports big things happening with Central Songs. Among them, tunes by Wynne Stewart, Stony Edwards, Beth Moore and Bobby Wayne. All are on Capitol. . . . During a recent Bill Anderson TV show, Anderson invited his viewers to write to Music City News for a free copy of the December issue. Editor Bob Woltering reports that in eight days they received 9943 letters requesting the publication, 12 sets of song lyrics, and one recipe for German potato salad. . . . The first in a series of Jamboree U-S-A package tours appears in Constitution Hall in Washington last week. The cavalcade included Kenny Rogers, Freddy Carr, Crazy Elmer, Kay Kemmer, Junior Norman, Jo & Gus Thomas, and the Rondeles, with guest artist Lynn Anderson. . . . Disk jockey Kyle Huggles of WKBI, in St. Marys, Pennsylvania, writes that he needs to be on the mailing list for records. The address is Anthony Road in that town. . . . Roy Clark will headline the Florida State Fair in Tampa.

Hank Thompson and his Bronson Valley Boys taped a guest spot on the syndicated "Steve Allen Show" last weekend. . . . Connie Easton of Chart has moved to the Herbert Long Agency. . . . Carl Perkins is a finalist in the Golden Globe Award in February for his theme music for "Little Fauss and Big Hallelujah." . . . Doug Van Arsdale, new member of Cedarwood Publishing, will have an in-person appearance in the "American Dreamer" movie, and will sing on the soundtrack. . . . Tex Ritter goes into Capitol for a session this month. Singer-writer Jimmy Galtley has been signed to a longterm contract by Prize Records.



ADVERTISING IN
BUSINESSPAPERS
MEANS BUSINESS

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 2/6/71

* STAR Performer-LP's registering proportionally upward progress this week.

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	23
2	2	ROSE GARDEN Lynn Anderson, Columbia C 30411	7
3	4	A TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (Dr. My Salute to Bob Wills) Marie McGarr, Capitol ST 438	9
4	4	THE JOHNNY CASH SHOW Columbia KC 30100	13
5	6	15 YEARS ADO Conway Twitty, Decca DL 75248	10
6	5	THE FIRST LADY Tammy Wynette, Epic E 30213	16
7	7	SNOWBIRD Anne Murray, Capitol ST 579	19
8	8	THAT'S THE WAY IT IS Elois Presley, RCA Victor LSP 4445	7
9	9	FIGHTIN' SIDE OF ME Marie McGarr, Capitol ST 451	28
10	10	ALL FOR THE LOVE OF SUNSHINE Mekhi Williams, Jr., MCA M 31-470	6
11	12	#1 Sonny James, Capitol ST 629	11
12	13	BEST OF DOLLY PARTON RCA Victor LSP 4449	10
13	14	THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis, Mercury SR 61222	3
14	15	DONNIE DAVIS Donn Davis & the Nashville Brass, RCA Victor LSP 4424	14
15	16	BED OF ROSE'S Starliner Brothers, Mercury SR 61217	4
16	17	MORNING Jim Ed Brown, RCA Victor LSP 4461	1
17	18	I WALK THE LINE Soundtrack/Lynny Cash, Columbia S 30397	8
18	20	IN LOVING MEMORIES/GOSPEL ALBUM Jerry Lee Lewis, Mercury SR 61218	3
19	11	CHARLEY PRIDE'S 10TH ALBUM RCA Victor LSP 4367	29
20	25	COAL MINER'S DAUGHTER Loretta Lynn, Decca DL 75333	3
21	39	ELVIS COUNTRY Elvis Presley, RCA Victor LSP 4460	2
22	17	HELLO DARLIN' Conway Twitty, Decca DL 75209	33
23	24	ONE FROM MUSKOGEE Marie McGarr, Capitol ST 384	5
24	21	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4293	67
25	23	TAMMY WYNETTE'S GREATEST HITS Tammy Wynette, Epic BN 26446	75
26	27	LOOK AT MINE Jody Miller, Epic E 30382	7
27	26	GOODTIME ALBUM Glen Campbell, Capitol ST 492	19
28	21	I WOULDN'T LIVE IN NEW YORK CITY Buck Owens & His Buckaroos, Capitol ST 628	11
29	45	FROM ME TO YOU Charley Pride, RCA Victor LSP 4460	2
30	29	THE BEST OF JERRY LEE LEWIS Smash 145 0717	41
31	28	THIS IS EDDY ARNOLD RCA Victor VSP-6022	14
32	30	SINGER OF SAD SONGS Wesley Jennings, RCA Victor LSP 4418	11
33	30	100 CHILDREN Tom T. Hall, Mercury SR 61207	3
34	38	LISTEN BETTY, I'M SINGING YOUR SONG Doris Day, Mercury SR 61215	2
35	37	I NEVER PICKED COTTON Ray Clark, Dot BLP 25980	26
36	36	BEST OF BERNICE JONES Musicor M5 3191	36
37	34	THE WORLD OF JOHNNY CASH Columbia CP 2	36
38	31	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	51
39	40	THIS IS CHET Atkins RCA Victor VSP 6028	9
40	35	LIVE AT THE INTERNATIONAL LAS VEGAS Jerry Lee Lewis, Mercury SR 61278	23
41	42	ONCE MORE Porter Wagoner & Dolly Parton, RCA Victor LSP 4388	23
42	41	ON STAGE—FEBRUARY 1970 Elois Presley, RCA Victor LSP 4367	18
43	44	ME & JERRY Chet Atkins & Jerry Reed, RCA Victor LSP 4296	2
44	44	WHERE HAVE ALL THE SEASONS GONE Bobby Bare, Mercury SR 61216	18
45	—	PORTRAIT OF MY WOMAN Eddy Arnold, RCA Victor LSP 4471	1

3 Reserved Singles Get a New Life Via the Dot Colorful Way

NASHVILLE — Dot Records has done a special bright-color label re-reviving of three of its singles in the country field which are still showing some glowing embers weeks after initial release.

This is one of several innovations by Larry Baunach, who has taken over as national marketing director for Paramount-Dot's country product. Jim Foglesong, who recently moved here, has taken over the air operation.

Baunach said he had assessed the results from talking to stations, to distributors and others. Among those with "strong promise" were "Dayton" by Jack Barlow, produced by Buddy Hertz; "Nadine" by the Compton Brothers, produced by Henry Muze; and Joe Stampley's "Take Time to Know Her," produced by Norro Wilson.

Baunach said his immediate objective is to get Dot artists into the Top Ten country singles charts, and to tie in airplay in each market more effectively with record distribution and sales. Within short order, Dot will have new releases by Roy Clark, Hank Thompson and Diana Trask.

Strong Play

In its re-reviving of the Com-

ton Brothers single, emphasis was placed on "Nadine," which was the B side of the original release. The Texas market broke the flip side, and Baunach decided to follow through. Now it has strong play in many markets. Those who went on the B side include MBOX, Dallas; WIL, St. Louis; and WVOJ, Jacksonville, Fla. In all of the new samples sent to disk jockeys, both sides contain the same tunes. In the interim period before the re-reviving started, some 80 top country stations received a new copy of the original, so in turn were double re-revived. Baunach also described a crash program to make sure all key accounts (distributors, one-stops, retailers, etc.) were aware of the push behind the record.



AFTERNOON DISK JOCKEY Buddy Sadler, WKDA's Nashville program director Mac Allen and Mel Tillis draw the winner of a contest to wrap up another successful country station promotion.

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FREE GARAGE PARKING

Trade to Aid Walden House

NASHVILLE—The Nashville music community is responding to a project involving Walden House, a school for emotionally disturbed children, by involving itself in a total fund raising project.

Organizer is Don Davis, general manager of Wilderness Music. There will be a "Walden House Day" at the Grand Ole Opry House, at which time country music celebrities will donate items to be auctioned. Each item will be a personal belonging autographed by the donor. Many of the entertainers also will appear at the auction, which is set for Feb. 20.

Anyone with a suitable item for auction should contact Don Davis or Mrs. Harlan Howard at Wilderness.

Female Artists Surge

• Continued from page 44

being showcased today like they should have been showcased years ago. It's great for balancing out programming. Now we can go from Credence Clearwater Revival type sounds to Merle Haggard, balance female singers against males and have plenty of instrumental music as well.

The broadening Stingley speaks of will be part of the message CMA wants to deliver when it makes a special presentation at the March 1 convention of the National Association of

CMA Show For NARM

NASHVILLE—Leading country music artists gave their time and energies here last week to help put together a production, sponsored by the Country Music Association, for presentation to NARM in Los Angeles March 1.

Among those taking part in the filming sequences, show by 1492 Productions of New York, were Eddy Arnold, Loretta Lynn, Sonny James, Danny Davis, Grandpa Jones, Lynn Anderson, Carl Smith, Barbara Mandrell, Barbara Fairchild, Nat Stuckey, Connie Smith, Jack Greene and Jeannie Sealey.

The film is part of a presentation scheduled for the Century Plaza at a luncheon to show the impact of country music. The film will show all facets of country music, particularly in relation to sales.

The project is co-chaired by Bill Farr of Columbia Records and Bill Williams of Billboard, with strong support from Mrs. Joe Walker of CMA and Frank Jones of Columbia.

Biltmore Lounge

• Continued from page 44

Tootsie's Orchid Lounge is a refuge for "Opry" people, and it serves neither hard liquor nor full-course meals. The Biltmore opened several years ago as an intended mecca for old-time music lovers. Inaugurating it were James Melton and Hildegarde.

Record Merchandisers (NARM) in Los Angeles.

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Continued from page 42

Fla., writes: "We tried the second week of newies and it was a Resounding Success. I still can't believe the reaction we've had. People seem to be reaching for someone different in Top 40 radio or whatever you want to call it. Listeners were very critical, quick to judge, and, in a great many cases, downright nasty on some records as far as our coast judgment was concerned—the up-coming race weeks Feb. 6-19 and with the influx of hundreds of thousands of fans, we've been doing it again. Unbelievable is all I can say. I might add: It was the top of the record's greatest recent distributors—those guys here in Florida—that made our weekends of new records a success." Doug based upon the votes of the listeners, added these new records to the playlist this past weekend: "Theme From Love Story," Francis Lal, Paramount; "Celia of the South," Dawson, Epic; "Wide Side of Life," Steve Alton, Atco; "Water Run Down," Van Cliefel, A&M; "You'll Never Get Away From Me," Jerry Vale, Decca. All of these were listened to over two-and-a-half days. Some of the prominent titles were "Bridges" by the Mike Curb Congregation was No. 1 on WMFJ for six weeks running, Feb. 13-12 and "It's about time some medium market stations got credit for at least one record."

Jon David (Michael Shane) Ware tried to remind me that he's on KOLB in Fort Arthur, Texas, but he was on KAYC in Beaumont, Texas, a competitive station. The KAYC has had a record in the top 5 a.m. Michael Shane 9-noon, Charlie Brown noon-4 p.m., program director Bob Lancer 4-7 p.m., Todd Bishop until midnight, and Jim Layne on weekends. . . . WITC, Hartford, told a meeting of the printing industry last week that it will "do as much as we can" to help protect that our brethren in the printed media enjoy "and receive the greatest benefit of television from taking their rightful place as part of the free press." He pointed out that stations are almost required to editorialize today and that the FCC wants broadcasters to take a stand, that the stations are required to air the opposing views. Regarding the old New York Sun editorial—"Yes,

Virginia, There is a Santa Claus,"—if the FCC's fairness doctrine applied to newspapers, there would have been a letter to the editor entitled, "No, Virginia, There is no Santa Claus." Right on, Mr. Fanning.

Tony (Chris Raymond) Marzocco has joined WBLI-FM in Patchogue, N.Y., on weekends, but he'll be doing a lot of work as an assistant at WGSN, on Long Island. Chris is using the airtime of Dussy & Dussy, N.Y.s the rest of the WBLI-FM staff includes George Taylor Morris, Barry Nell, Stony Brook, N.Y.s general manager and director Jay Mitchell. . . . Richard R. Lange, former operations manager at WHLH in Anderson, Ind., is now account executive for WRAC and WRKR-FM, Racine, Wis.

The deadline for entering the Seventh Annual Major Armstrong Awards for FM programming has been extended to Feb. 28. Contact Armstrong Awards, Office of Information Services, Columbia University, 110th St., New York, N.Y. 10027, for highest prestige award in FM radio.

K. Kinross Thomas, program director of WAIL, Baton Rouge, La., reports that he has "found a 'Fast a Pusher' anti-drug campaign produced by announcer Frank Stevenson. Records in 50 cities. Contact Stevenson at 714-211-1111 to the local police department. . . . Correspondent Ritchie Yerbe reports that CFRB in Toronto is proving to be a highly important station in breaking product. Art Collins, program director of CFRB, says that the station receives an average of 20 phone call each time it plays a track of the "Riflescope" album featuring Waldo de los Rios and the Manuel de Falla Orchestra released in Canada by Decca. Records from an original Hispavoc Records, Madrid, master.

Howard Hanson has returned to WLKE in Waupun, Wis., from a Korean vacation, courtesy of Dick (Dick) Kessinger of WLSL, Davidson, Hanson, Donn West, and Norm Gray. Divison needs records for the basic line though we are in a small/medium market. I have great service and help from 90 percent of the records men."

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Loeb Sees Public as Taste Critic

Continued from page 22

of his clients into hastily thought-out decisions. "But just because you're in show business does not mean that you can automatically say you're going to make a video (or bridge). The major talent agencies will move first. Loeb believes, and then the action will filter down to the personal manager's level. "A lot of things have to be clarified before the stars get involved."

Las Vegas Hotels

Continued from page 28

Campbell and Arnold appear at the International while Chet Atkins and Boots Randolph headed last summer at the Sahara. "Our new entertainment policy at the Landmark is a sign that we're coming into the era of the Strip and coincides with the very successful engagements of other country artists that have played in Las Vegas recently."

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LPs play trend Boosts Little LP's

CHICAGO — America's two major producers of 7-in. diameter jukebox albums are enthusiastic about the renewed interest in Little LP's which they believe is accelerated significantly by the current trend to mass airplay of cuts from 12-in. disks.

Bernie "Y" Yudofsky, Gold-Moore, Englewood, N.J., is now producing jukebox albums from Capitol, Columbia, Epic and London and claims several other labels are negotiating with him. He has 17 titles.

Richard Prutting, Little LP's, Unlimited, Northfield, Ill., is producing albums from the RCA label family (A&M, Decca, Coral and others), from A&M, Motown, Monument, Columbia, Project 3 and the Shelby Singleton and Kinney label groups. He has a catalog of 35 titles now.

Although both companies approach producers differently (Yudofsky stresses the need for full-color, exact duplications of the large album cover graphics; Prutting uses primarily a two-color more economically constructed package) they agree that heavy play of 12-in. records on radio points to more interest in 7-in. jukebox LP's.

"When one-stops receive requests for singles which are being played on radio stations, it can include them on a little LP. If there are definite calls for some songs such as 'Harold's Super Service' from the Bernie Haggard 12-in. album, it is very possible to do a single on a little LP. It is worth considering such a song for a jukebox album," Yudofsky said.

He has one good selling Haggard Little LP now with six songs never before available as singles. From Haggard's award-winning "Okie From Muskogee" LP. The title song, now an okie on thousands of jukeboxes, is not included.

Prutting points out that some of his packages contain cuts already receiving airplay, but not available as singles. "Hey, Baby" (Conway Twitty); "Going Back

to Indiana" (Jackson Five); "Help" (Carpenters).

Both Prutting and Yudofsky counter one complaint about jukebox albums: that a jukebox must display no less than 10, or one tier of the program rack. "That's a good material problem now so that finding 10 albums is no longer a problem," Prutting said.

As an entree where programmers are switching from three plays for a quarter to two plays for 25-cents, Little LP's represent the ideal solution the men say, because the patron can hear three songs from a jukebox album for a quarter.

Prutting closes other advantages. **(Continued on page 34)**

Stax LPs Edited; Airplay Keys Releases

MEMPHIS — Stax Records here is producing edited versions of long cuts from 12-in. albums to encourage more AM airplay and thus determine if certain singles should be released from LP's. The plan is a step in alleviating the problem caused by requests for "hard to find" material that is not available as singles.

Marketing director Chester Simmons said he is aware of the problem one-stops and jukebox programmers have in regard to LP cuts played by patrons.

He said his current program **(Continued on page 34)**

MOA Accounting Plan; Capital Board Sessions

CHICAGO — Music Operators of America (MOA) will for the first time use computerized bookkeeping which can help jukebox programmers gain more efficiency. In another move, MOA has changed its springboard meeting in from Nashville to Washington, D.C., where early action on the jukebox copyright question is anticipated.

Called Standard Computerized Accounting Service, the new program will encompass many business bookkeeping aspects with the goal of someday affording a standard chart of accounts. Jukebox businessmen would conceivably be able to compare many operating costs, including the important expenditures for recordings and possibly even the eventual tabulation of jukebox popularity trends of certain recordings.

Executive vice-president Fred Granger said the program is "far-reaching" and is under the guidance of Les Montooth, MOA president, a Peoria, Ill., operator involved exclusively in jukebox operation.

Programming 400 Wallboxes Large Choice for Tulsa Man

TULSA — The prospect of having jukebox locations where there are 25 wallboxes may frighten some jukebox programmers, but for Art Anders it is a way of life. Southwest Phonograph Co. his Anderson program, involves over 400 wallboxes. The title strip problem alone seems like an exhaustive one, especially when it's considered that he will change 10 records each time he checks out a top location—that's 250 strips to be changed, too.

Actually, Anders' company operators would have a Wurlitzer Satellite. "There are a lot of companies that won't touch wallboxes. We have locations that call me and ask for my service—they have seen one of our locations."

The reason Southwest Phonograph likes wallboxes is "overplay," Anders said. Also, the firm specializes in restaurants, particularly the 24-hour truck stop types, and wallbox installations are preferred in this type of business place.

Anders estimates that over 33 percent to 33 percent of total play. He explains: "On a service call one night, I just watched the mechanism of a Wurlitzer as the selections were energized—the patrons were playing six to eight numbers, punching them over and over. Of course, many times the same recording was punched simultaneously on several wallboxes."

He said a single recording might play once but satisfied perhaps six different patrons that had selected it—at a dime each.

"In this particular location we have a Wurlitzer Satellite (a large remote selection unit styled like a jukebox) and it was generating action, too, along with all those wallboxes." **(Continued on page 34)**

K. One-Stop Expands Jukebox LP Inventory

SOUTHAMPTON, England —American-made Little LP's now account for 50 percent of the one-stop business at Liberty Coin Co. here, according to Herbie Katz, 1959. Liberty, which bills itself as a jukebox and record "supermarket," now stocks 400 Little LP titles and recently received a shipment of 30,000 records that comprised 140 different titles.

Liberty Coin used to handle amusement and fruit machines. But in 1969 Katz foresaw that the fruit machine boom was ending. In a bold move he disposed of that side of his business and determined to specialize exclusively in jukeboxes.

Now the company are importers and distributors, and are servicing agents for other operators as well as acting as operators themselves, maintaining jukeboxes in a variety of situations in pubs, clubs, and cafes in the south and southwest. "The Major restrictions of the Gaming Board have been a big factor in the decline of the fruit machine," said Katz. "But owners and licensees are taking a renewed interest in jukeboxes. After all, music is the backbone of the entertainment business. It's only a built-in obsolescence in a jukebox as there is in a fruit machine. We have many machines 15 years old which have been properly

looked after and are still as good as new." When One-Stop Southampton pub was completely rebuilt, the licensee kept his old jukebox because it was so popular with his customers, he said.

"The licensees and cafe owners don't want background music because there is no profit in it for them—only trouble and expense. But there's a growing demand for a jukebox service."

All Liberty Coin's jukeboxes are modish imported from America. Early in December a shipment of 53 boxes arrived—the largest single consignment so far.

And recently the business has received new stimulus by the import, also from America, of 7-in. album records for jukebox use.

"And the interesting point is that it's the youngsters that people want," Katz reports. "The jazz classics, Count Basie, Glenn Miller, Mantovani, Melachino, Les Aufrere—this sort of music goes on forever. The older customers like it and the youngsters are discovering it for the first time."

Liberty Coin has found that pub customers like Little LP's because they give good value for money; operators like them because in many cases they have doubled the takings within a week.

The jukebox is accepted now in the lounge bar as well as the public bar. And though pubs represent about 80 percent of Liberty Coin's sites, they have boxes in many of the more elegant clubs—even a local police club.

Katz still has many contacts in America, and traverses the States two or three times a year to study the jukebox and record scene. His next trip is scheduled this month.

Executives of the company are Mr. and Mrs. Katz, and the third director is Mrs. June Windebank, who joined the firm as a secretary in 1962. They have a full-time staff of nine technicians engaged in the reconditioning and servicing of jukeboxes, and hope to increase this number before long.

Mr. Katz finds that he even has to import from America some of the most wanted singles by British artists—Vera Lynn and even Bud Flanagan.

"British manufacturers don't seem to cater for the jukebox market," he says. "Importing from the States is the only way. We're now supplying some of

Oldie Library, Record Shop Help Jukebox Programmers

By GRIFF LOWRY

LUKE'S SUMMIT, Mo.—Maintaining a meticulously indexed oldie library is a prime ingredient in jukebox programming at Missouri Valley Amusement Co. here. Records removed from the jukeboxes go into the library with excess amounts offered for sale through a record shop that is part of the headquarters facility. Since the shop stocks current hits, too, this side of the business is also important in determining jukebox programming needs.

John and Kitty Masters, husband and wife owners, pull from six to 15 copies of each record that is removed from the jukeboxes into the library. A card file on each title is quickly and easily assembled by using part of the title strip.

Mrs. Masters, who is training Miss Marjane Frank to help program the jukeboxes, in addition to running the retail operation, said: "What's good about our library system is that it makes finding a special request so easy. We couldn't fill many special requests if we didn't stock oldies."

She added that knowing how many to stockpile is difficult and that some in the library are really "dogs." Excess records from the route are sold at 25 cents each or five for \$1. These bargains—especially the country singles—draw traffic and create a good public relations climate for the jukebox company.

Filling requests from jukebox patrons is also a vital public relations gesture as well as being profitable in holding locations. Both for records that go on their

Record Shop Programmers

jukeboxes and for stocking the inventory in their record shop, Missouri Valley relies on David-John's One-Stop, in Kansas City. John Masters personally goes shopping for records every other Friday for both segments of the business. He usually goes into a huddle with Harold Haeder at the One-Stop and the two make selections after playing a portion of the records.

Masters says he leans on Billboard charts and radio stations WBH and KCKN play lists in making choices. The help of personnel at One-Stop is solicited constantly in filling special requests. In a recent instance, Kitty Masters said a feminine tavern owner asked for "Walking By the River" by Elva Fitzgerald. It was requested that stumped the One-Stop and was not in the Masters' library.

(Continued on page 35)



SPECIAL REQUESTS are filled more easily at Missouri Valley Amusement Co. here using a Wurlitzer Satellite (right, assisted Marjane Frank stores a stack of Billboard "Hot 100" charts stamped to a work board.

Programming 400 Wallboxes Large Chore for Tulsa Man

Continued from page 53

The firm uses Seeburg Consoletes and Wurlitzer wallboxes. "These are actually miniature jukeboxes—they cost us \$260, so it's quite an investment."

When Anders goes into a location with 25 wallboxes he doesn't come out until two hours and 15 minutes later, on the average. The time factor varies because the number of records being programmed varies.

Locations serviced weekly receive 10 new records; two-week and three-week cycle locations receive 15; locations serviced once a month receive 20. The amount of revenue in a location determines how often it is serviced.

Bill T's One Stop here furnishes the title strips, which are printed with an address machine on special light, pastel yellow strip material. Anders feels that the light strips in his locations constitute his "trade mark."

Currently, Anders is considering other colored strips to key the 12 category shadings he employs in his programming formula—i.e., "light country," "heavy country," and so forth would each be keyed by a separate color.

"If that looks too carnival like, I may try something else," he said.

Airplay Trend Boosts Little LP's

Continued from page 53

tags: "One programmer is using my Johnny Cash album and has taken off the oldie singles the Little LP replaces—he has more room for other records."

Programmers complaining about overly long singles can also look to the Little LP, he claims. For example, Prutting's "Les McCann & Eddie Harris" jazz LP contains one title per side.

Prutting is encouraging more one-stops to stock his product by furnishing new release flyers with the top portion blank, so

the one-stop can stamp in its address.

"I realize there are a lot of one-stops that still don't know what to do about Little LP's," he said, adding that he was aware of skepticism from jukebox programmers as well.

Yudofsky, who displayed at the recent Music Operators of America convention, is also pushing ahead to promote jukebox albums. "The beautiful thing is that all the jukeboxes produced in the past several years will play 3 1/2 r.p.m. disks—there is no problem with the hardware."

Stax LP Cuts; Airplay Is Key

Continued from page 53

stemmed in part from the success of Isaac Hayes' "Look of Love," which was an 11-minute cut on 12-in. LP. Stax just released an edited single that runs 3:15 minutes, backed with "The Mood I'm In."

Examples of the special-edition copies Stax is terming "3 1/2 r.p.m. singles" include "Kinda Easy Like" by Booker T. & the M.G.'s which runs 8:43 on the large album and "Stop to the Name of Love" by Margie Joseph which runs 10:51 on the regular LP.

Stax is also using Bernie Kaplan's new marketing service which is aimed at one-stops and jukebox programmers. Kaplan's BPI limited headquartered here, is furnishing samples to over 500 jukebox firms in a number of states.

U.K. One-Stop

Continued from page 53

the largest operators in the country."

And for the future? Liberty Coin wants to emulate the American idea of "one-stop service"—a center where the operator can get all the disks he requires from all the leading manufacturers. The company is also planning to handle discotheque installations—and there are ideas, too, about a retail shop.

What's Paying?

A weekly programming profile of current and oldie selections from locations around the country.

Arlington Heights, Ill.; Teen Location



Wayne Hesch, operator; Bob Hesch, programmer; A&H Entertainers

Current releases:
"Black Magic Woman," Santana, Columbia 45210;
"Knock Three Times," Dawn, Bell 938;
"Does Anybody Really Know What Time It Is?," Chicago, Columbia 45264.

Beaver Dam, Wis.; Country Location



Ruth Saweik, programmer; Coin-Operated Amusements

Current releases:
"For the Good Times," Ray Price, Columbia 45178;
"Rise Gordin," Lynn Anderson, Columbia 45252;
"Knock Three Times," Dawn, Bell 938.
Oldies:
"Nice and Easy," Charlie Rich, Epic 10652;
"Make the World Go Awey," Eddy Arnold, RCA Victor 8679.

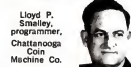
Brooklyn; Soul Location



Martin Herbst, programmer; Lincoln Vending

Current releases:
"Knock Three Times," Dawn, Bell 938;
"My Sweet Lord," George Harrison, Apple 2995;
"One Less Bell to Answer," Fifth Dimension, Bell 940.

Chattanooga, Tenn.; Young Adult Location



Lloyd P. Smalley, programmer; Chattanooga Coin Machine Co.

Current releases:
"I Really Don't Want to Know," Elvis Presley, RCA Victor 96670;
"I Like You Knocking," Dave Edmunds, MAM 3601;
"Crazy Woman," Brian Hyland, Uni 45251.
Oldies:
"Down on the Corner," Creedence Clearwater Revival;
"Tell It All, Brother," Kenny Rogers.

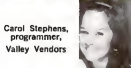
Chicago; Teen Location



Paul Brown, operator; Betty Sehnott, programmer; Mather Automatic Music Co.

Current releases:
"Have You Ever Seen the Rain?," Creedence Clearwater Revival, Fantasy 655;
"One and a Half Apples," Diamonds, MCA 14193;
"Burning Bridges," Mike Crotty Congregation, MCA 14151;
"Your Song," Elton John, Uni 55265.

Glendale, Calif.; Young Adult Location



Carol Stephens, programmer; Valley Vendors

Current releases:
"Sweet Mary," Wadsworth Mansion, Solace 209;
"One Bad Apple," Diamond Bros., MCA 14150;
"Mixed Up Guy," Joey Scarpino, Lionel 3308.
Oldies:
"I Heard It Through the Grapevine," Marvin Gaye, Tamla 54176;
"War," Edwin Starr, Gordy 7101.

Montgomery, W. Va.; Country Location



John E. Oliver, programmer; Mammoth Amusement Co., Inc.

Current releases:
"Thank God and Greyhound," Roy Clark, Ode 17352;
"I'm Gonna Get You for the Roses," George Jones, Musicor 1425.
Oldies:
"Hello, Daring," Conway Twitty; "All I Have to Offer You Is Me," Charley Pride.

Robleson, Ill.; Country Location



Aletta Hanks, programmer; Hanks Vending & Music

Current releases:
"Rose Garden," Lynn Anderson, Columbia 45252;
"Flesh and Blood," Johnny Cash, Columbia 45266;
"Bed of Roses," Shuster Brothers, Mercury 33144.
Oldies:
"Walkin' Cannonball," Ray Auflf, Columbia 33057;
"Does My Ring Hurt Your Finger?," Charley Pride, RCA Victor 9281.

Sterling, Ill.; Country Location



George Woodridge, operator; Glen Whitmer, programmer; Blackhawk Music Co.

Current releases:
"She Wakes Me Every Morning With a Kiss," Nat Stuckey, RCA Victor 9929;
"Came Sundown," Bobby Bare, Mercury 71;
"I'M Holding Your Memory," Jimmy Newman, Decca 32740.

Trenton, Mo.; Country Location



Oien Welch, programmer; Automatic Music Co.

Current releases:
"Rose Garden," Lynn Anderson, Columbia 45252;
"Knock Three Times," Dawn, Bell 938;
"I Like You Knocking," Dave Edmunds, MAM 3601;
"Moon 33," Ben Weissen, Capri 1.
Oldies:
"For the Good Times," Ray Price, Columbia 45178;
"Miss Julie," Brod Swanson, Thunderbird 536.

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TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

WEEK	LAST WEEK	TITLE, Artist, Label & Number	WEEKS ON CHART
1	1	1 WATCHING SCOTTY GROW Bobby Goldsboro, United Artists 50727 (8-B, BM)	8
2	6	11 KNOCK THREE TIMES Dinah Shore (Packartall of Times, Saturday, BM)	11
3	3	16 Theme From LOVE STORY Helen Merrell Lynd, Polygram, RCA Victor	8
4	11	25 IF YOU COULD READ MY MIND Gordon Lightfoot, Reprise 0973 (Reprise, ASCAP)	8
5	9	9 ROSE GARDEN Lynn Anderson, Columbia 4-45252 (Lowery, BM)	13
6	7	7 1960 YESTERDAY Lily Tomlin's Great Escape, White Whale 368 (Lucky, BM)	7
7	2	3 I REALLY DON'T WANT TO KNOW/THERE GOES MY EVERYTHING Beverly Sills, RCA 47990 (Sill & Kanga, BM/Blue Crest, BM)	6
8	11	20 -- -- TEL ME HOME, Seattle 4-42596 (January, BM)	3
9	13	14 17 AMAZING GRACE The Williams, Columbia 4-5709 (Rocky Mountain National Park, ASCAP)	7
10	20	21 22 YOUR SONG The Judds, Uni 52568 (Janus, BM)	7
11	30	14 -- -- EVERYTHING IS GOING ABOUT YOU Larrahmar, Capitol 3020 (Loose, SMI)	3
12	38	16 -- -- HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mercury 615-0015 (Comaine, BM)	3
13	18	21 BEAUTIFUL PEOPLE Sly & The Family, EastWest 45710 (A&O Embassy/Kama Record/Amelia, ASCAP)	6
14	12	10 MY SWEET LOLO John Hartford, Apple 2998 (Hartings, BM)	10
15	--	-- -- LOVE STORY (Where Do I Begin) Andy Williams, Columbia 4-45317 (Famous, ASCAP)	1
16	8	5 5 IT'S IMPOSSIBLE The Four Tops, Motown 4-5357 (Storbury, ASCAP)	16
17	27	29 Medley From SUPERSTAR Assembled Multiple, Atlantic 2790 (Leary, ASCAP)	5
18	21	28 35 SMOKE Brook Benton with the Dixie Flyers, RCA 4-4938 (Collins/Mercury/Star, ASCAP)	9
19	4	2 THE GREEN GRASS STRAIT TO KNOW The Grassie Band, Scepter 12300 (Blue Star/Onyx, ASCAP)	9
20	25	33 REMEMBER ME Helen Reddy, Capitol 1736 (Liberie, BM)	6
21	32	39 -- -- LONG WAY AROUND The Four Tops, Capitol 3021 (Thirty Four/Le Star, ASCAP/Third Street, BM)	3
22	--	-- -- Theme From LOVE STORY Helen Reddy, Capitol 1736 (Liberie, BM)	1
23	36	-- -- ALL KINDS OF PEOPLE Burt Bacharach, A&M 1241 (Blue Star/Le, ASCAP)	4
24	28	35 BEIN' GREEN Frank Sinatra, Reprise 0981 (Janice, ASCAP)	4
25	24	27 STONEY END Berkie Strand, Columbia 4-45236 (Tuna Fish, BM)	10
26	10	4 MOOSE DE ALL B. J. Thomas, Scepter 12299 (Low-Sat, BM)	10
27	17	13 MR. BOJANGLES Nitty Gritty Band, Liberty 56197 (Collins/Gare, BM)	14
28	37	-- -- BURNING BRIDGES Mickie & The Contingents, MGM 14151 (Hearings, BM)	3
29	13	8 SINCERELY I DON'T HAVE YOU Voyagers, Reprise 0969 (Southern, ASCAP)	7
30	29	24 SWEET CAROLINE John Denver, RCA Victor, Decca 32772 (Storburidge, ASCAP)	8
31	37	37 LONELY DAYS Helen Reddy, Capitol 1736 (Liberie/Weather Tamelaris, BM)	7
32	8	6 ONE LESS BELL TO ANSWER Fifth Dimension, Bell 910 (Blue Star/Le, ASCAP)	16
33	--	-- -- SHE'S A LADY Tom Jones, Farnol 40056 (Sparks, BM)	1
34	19	23 CHERYL MOGANA REEVE John Denver, RCA Victor, Decca 32772 (Liberie, BM)	12
35	--	-- -- KEEP THE CUSTOMER SATISFIED Gary Puckett, Columbia 4-45303 (Charlie Ross, BM)	1
36	--	-- -- EVERYTHING'S ALL RIGHT Percy Faith, Columbia 4-45297 (Leads, ASCAP)	1
37	--	-- -- ONE BAD APPLE Oremics, MGM 14193 (Fame, BM)	2
38	--	-- -- WASHINGTON SQUARE James Last, Polydor 15017 (Shoebus, ASCAP)	1
39	40	40 GIVE HIM LOVE Patti Paus, Mercury 72162 (Bell & Hill, ASCAP)	4
40	--	-- -- LOVE WILL KEEP US GOING New Establishment, RCA Victor, Decca 32772 (Liberie, BM)	1

Billboard SPECIAL SURVEY FOR Week Ending 3/4/71

Jukebox programming Oldies, Record Shops Very Helpful

Continued from page 53

Among records which are coming up rapidly with location plays are some of the "Beer Barrel Polka" type records in the Lawrence Welk vein. It is her experience, Kitty Masters relates, that many of the records which can be counted on to do well on the machines. She also says Nashville Brass records rate a high play quotient.

"We change records every other week on the machines," said Kitty Masters. "Our company has been doing business with the same One-Stop for twenty-five years and their entire program has been helpful to us. Millie and Leroy Davidson are wonderful people."

The Davidson staff is called on constantly to ferret out special requests. For example: "If you wait on Wait on the Corner." Mrs. Masters worked on this case for a long time before she finally came up with "Dyk." The words "walk on by and wait on the corner" are merely in the lyrics. Another tavern owners asked for "Green Eyes" by Jimmie "Grosey." She said the stores are asking for more of the oldies of the big-hand nature.

Though records are switched on the machines every two weeks, collections are picked up weekly. She said only about five records are changed each time on a machine and that about ten of the records ordinarily get the bulk of the play.

Only a few of the locations Missouri Valley has can be characterized as "teen stops." One of these is a machine out on a flat 360 monthly rental arrangement at Jones Department Store in Prairie Village, Kansas.

Country and easy listening are the high-ranking classifications for Missouri Valley. Ages of customers at the locations normally are in the 21- to 45-year-old bracket. Most of the machines are set for dime and dimes for 25-cent play. John Masters said he tested straight quarter play on a few machines

and counted it a dismal failure. Title stripping is one of the One-Stop services The Masters place a high premium on. Mrs. Masters type strips which aren't available from One-Stop on a billing-style typewriter. She said the type on this machine is close enough in appearance to the One-Stop title strips to eliminate any problem with uniformity. She remembers when there was no One-Stop stripping and it was a do-it-yourself activity. "There was the time," she said, with a perceptible moan, "when John installed a jukebox and a dozen wall boxes in a new location. I had to type 50 to 100 title strips for each machine." (See separate story on wall boxes.)

What success with Little Lps? Very little, Kitty Masters said. Difficulty has been experienced in obtaining them and now most of the places want them taken off.

Looking ahead on the chances of records she has on tap in the record shop, she sees a great potential for an oldie singer, "Strolling" by the Nashville Brass. "I think it's great and will hit it big with our locations," she said. "It isn't on any lists."

but our locations already show they like it. We do have trouble with location owners when we put records on machines that aren't on any lists. But we get many of these at the One-Stop before they get on charts."

Among other newcomers that are coming on strong on the Missouri Valley machines are "Knock Three Times," by Dawn; "Mr. Bojangles," by Nitty Gritty Dirt Band; "Somewhere Between," by Bill Mack; "Red Wing" by Nashville Brass, and "Rest of My Life," by David Houston.

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Billboard SPECIAL SURVEY For Week Ending 3/6/71

BEST SELLING

Classical LP's

Rank	Last Week	Artist, Label & Member
1		TRANS-EROTIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED-ON BACH Walter Carlos/Cristian Falmann, Columbia MS 7194
2		TCHAIKOVSKY: 1812 OVERTURE Los Angeles Philharmonic (Mahto), London CS 6470
3		MY FAVORITE ENCORES Van Cliburn, RCA Red Seal LSC 3185
4		MOZART: CONCERTOS 17 & 21 (Elvira Madigan) André Comon of the Salzburg Mozarteum Academies (Ando), DGG 138793
5		BEEHOVEN: TRIPLE CONCERTO IN C Oistrakh/Rostropovich/Richter, Berlin Philharmonic (Karajan), Angel S 28727
6		MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LSC 2576
7		TRANS-EROTIC MUSIC PRODUCTIONS, INC. PRESENTS THE WELL-TEMPERED SYNTHESIZER Walter Carlos, Columbia MS 7284
8		TCHAIKOVSKY: TRUCKER SUITE/PROKOFIEV: PETER & THE WOLF New York Philharmonic (Bernstein), Columbia MS 6193
9		BERLIOZ: LES TRUYENS (S LPs) The Victoria/Opera House, Covent Garden (Davis), Philips 6709 002
10		BEEHOVEN'S GREATEST HITS Various Artists, Columbia MS 7504
11		MOZART & STRAUSS Arias Beverly Sills, ABC ATS 20004
12		SOUNDTRACK: 2001: A SPACE ODYSSEY MCA SIE ST 13
13		BELLINI: NORMA (3 LPs) Sutherland/Harns/Various Artists/London Symphony (Bynorge), London OSA 1394
14		METZNER: LES HUIQUENTES (4 LPs) Sutherland/Araya/Various Artists/New Philharmonia (Bernstein), London OSA 1436
15		BACH'S GREATEST HITS Various Artists, Columbia MS 7501
16		BEEHOVEN: SYMPHONY NO. 9 Philadelphia Orchestra (Ormandy), Columbia MS 7016
17		FRENCH OPERA: LES TRUYENS (S LPs) Jean Sutherland, London OSA 26166
18		STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orchestra (Ormandy), Columbia MS 6547
19		BEEHOVEN: COMPLETE SYMPHONIES (7 LPs) Cleveland Orchestra (Szell), Columbia M7X-30261
20		SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orchestra (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7178
21		DOMIZETTI: LUCIA DI LAMMERMOOR (S LPs) Sills/Berglund/Various Artists/London Symphony (Schipper), ABC ATS 200006/2
22		ORFF: CARMINA BURANA Mandac/Kali/Various Artists/Boston Symphony (Ozawa), RCA Red Seal LSC 2161
23		MAHLER: SYMPHONY NO. 5 (2 LPs) Chicago Symphony (Solti), London OSA 2228
24		THE COPLAND ALBUM (2 LPs) New York Philharmonic (Bernstein), Columbia MS 30071
25		SHOSTAKOVICH: SYMPHONY NO. 13 (Sabi Yur)
26		Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3162
27		FRENCH OPERA GALA, VOL. II Jean Sutherland, London OSA 26147
28		SCENES & ARIAS FROM FRENCH OPERA Beverly Sills, ABC ATS 20002
29		STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Balser), RCA Red Seal LSC 3609
30		VERDI: REQUIEM (2 LPs) Araya/Domingo/Various Artists/London Symphony (Bernstein), Columbia M2-30040
31		BEEHOVEN: COMPLETE SYMPHONIES (8 LPs) Berlin Philharmonic (Karajan), DGG 2720 007
32		BEEHOVEN: SYMPHONY NO. 9 Various Artists/London Symphony & Chorus (Stokowski), London Phase 4 SFC 21043
33		DUETS FROM NORMA & SEMIRAMIDE Sutherland/Harns/London Symphony (Bynorge), London OSA 26168
34		MAHLER: SYMPHONY NO. 2 (2 LPs) Mandac/Kali/Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 7066
35		CHOPIN'S GREATEST HITS Various Artists, Columbia MS 7506
36		YES: THREE PLACES IN NEW ENGLAND/RUGGLES: SUNREADER London Symphony (Hazen-Thames), DGG 2530048
37		ART OF THE PRIMA DONNA, VOL. II Beverly Sills, RCA Red Seal LSC 3163
38		HANDEL: MESSIAH (2 LPs) Farrall/Upman/Various Artists/Mormon Tabernacle Choir/Philadelphia Orchestra (Ormandy), Columbia M2-30040
39		BERLIOZ: REQUIEM London Symphony & Chorus (Dovati), Philips 6700 019
40		THE BACH ALBUM (2 LPs) Philadelphia Orchestra (Ormandy), Columbia MG 30022
41		BEEHOVEN: PIANO TRIOS (5 LPs) Istomin/Stein/Rose, Columbia MS 30065

6 LP RELEASE BY RCA TO PUSH RUBINSTEIN IN FEB.

NEW YORK—RCA Records has a major February promotion lined up for pianist Arthur Schnabel, including a six-album release. RCA hosted a special luncheon for the octogenarian at La Cote Basque here Jan. 28.

The Rubinstein push includes two specially priced two-record sets, one of Brahms' concertos and another with concertos of Tchaikovsky, Grieg and Rachmaninoff. Two of the other disks are Chopin recitals. Pressings of Brahms and Beethoven complete the Rubinstein release.

Red Seal also is introducing three composers to the catalog as Igor Buketoff conducts the Ambronian Singers and the London Symphony in works of Fiser, Sommer and Klusak in an album of new Czech music. A Schumann recital by soprano Leontyne Price completes the February Red Seal release.

The Deller Consort performs Orlando Gibbons on Virola, which also has three monaural-only disks. Included is a Tchaikovsky pressing with pianist Vladimir Horowitz and conductor Arturo Toscanini. In vocal sets, soprano Dorothy Kirsten sings opera and song, and tenor Jan Peerce sings a light program.

Bottesini Work Steals Show At Chamber Society Date

NEW YORK — Bottesini's "Grand Duo Concerto" for Violin and Double Bass was a revelation at the Jan. 23 Alice Tully Hall performance of the Chamber Music Society of Lincoln Center, which featured violinist Charles Treger.

Treger was in fine form in two Telemann Fantasia for solo violin and Tartini's "Sonata in G Minor (Devil's Trill)." Members of the Tokyo string quartet accompanied capably in the Tartini.

But it was the Bottesini which stole the show as Treger, Gabriele Guarneri and pianist Beveridge Webster skillfully scored with this charmer. Curiously, no works by Bottesini, a 19th century double bass virtuoso, are listed in the catalog. The duo's humor was communicated brilliantly, while the three musicians' sense of the best, were excellent.

Such varied tones rarely are heard on double bass, but Karr, whose many recording credits include RCA, Deutsche Grammophon, CRI, Goldco Crest,

Columbia and Odyssey, was excellent. Webster who also joined Treger in sonatas of Nielsen and Szymoowicz, was his masterful self. He has recorded for Dover, Columbia and Detco. Treger excelled throughout in his program.

In addition to their regular concerts, the society is displaying its artists in separate evenings devoted to them. Since the society cotinuous some of the finest recordings, these concerts are gems. FRED KIRBY

FRANCOIS MINCHIN, center, head of Pathe-Marconi, the Franco-EMI company, looks on as Jacques Frevier, pianist, left, and Maurice Rostropovich, cellist, congratulate winners of the awards they received from the French Academie du Disque for their respective recordings of Poulenc's "Les Souires de Nazaila," and the triple concerto of Robert Lina's "Dihybrants for Eight Cells" and Jean Ebrhlich's "Six Short Pieces for Three Cellos."

Attention probably will be well focused on the first U.S. recordings of Pablo Casals' "Sardona for Violoncelli" and "L'Amour et Magas." Lina's "Vargas" arrangement of Vivaldi's "Concerto Grosso, Op. 3 No. 11" completes the album. Ehrlich is 1 Cellist's principal cellist.

Cellisti on Orion Product

NEW YORK — Orion Records' three latest albums are a pressing of oote, especially a pressing by 1 Cellist under Jerome Krosner. The group, consisting of eight cellists, ably performs the cello premieres of Robert Lina's "Dihybrants for Eight Cells" and Jean Ebrhlich's "Six Short Pieces for Three Cellos."

Attention probably will be well focused on the first U.S. recordings of Pablo Casals' "Sardona for Violoncelli" and "L'Amour et Magas." Lina's "Vargas" arrangement of Vivaldi's "Concerto Grosso, Op. 3 No. 11" completes the album. Ehrlich is 1 Cellist's principal cellist.

Bass baritone Harold Eons is introduced to disk in a program of Schubert and Brahms lieder. This is an artist to watch, a fine young lieder singer with an excellent voice, sensitively used. Peggy Sheffield is the capable piano accompanist. Harpsichordist Susanne Shapiro is superb to the last LP, which contains Haydn's six Esterhazy sonatas. FRED KIRBY

Angel Offbeat Promotion on Satie Album

LOS ANGELES—Angel Records is running an "offbeat" promotion on composer Erik Satie geared to the youth market. The promotion will coincide with the mid-February release of a vocal and instrumental album, "The Invention Inspirations of Erik Satie."

Ads are slated for selected underground newspapers, offering a cloth patch, with machine-embroidered portrait of the composer, to be sewn onto jackets or—as Angel suggests, by coloring their "Tush Patches"—collage jeans.

The ad, headed "Sit on Satie," will contain a photograph of the patch sewn on a pair of jeans. Capitol recently issued its fourth volume of Satie piano music with Aldo Ciccolini as soloist. Two other albums of Satie vocal and orchestral music also have come out on Capitol.

Beethoven Is Envoy of Yr.—German Dept

BONN—In diplomatic circles, Ludwig von Beethoven was the Man of 1970, according to the West German Foreign Office.

The Foreign Office has sent out to all parts of the world 170 busts of the composer, 29,000 Beethoven coins, 40,000 postcards, 700 portraits, and 100 copies and 20,000 monographs.

This extensive activity has paid off, says the cultural department of the Foreign Office—which is preparing for the 500th anniversary of the birth of the painter Albrecht Durer. Durer's celebrations are due to take place later this year.

In respect of the Beethoven celebrations, it has meant that two new busts were sent to Cameroun, Africa, a monument to Graetz/Troppau, Czechoslovakia, a new opera about Beethoven was written "The Young Prometheus"—by Canadian composer Alexander Brost, and inco music appeared in the Ford Auditorium, Detroit, out to mention that quite a lot of large industrial firms sponsored Beethoven's music. Beethoven's music.

'Perichole' Delightful With Ritchard, Stratas, Upman

NEW YORK — Offenbach's "La Perichole" was a delight at the Metropolitan Opera Jan. 23. With Cyril Ritchard, soprano Teresa Stratas and baritone Theodore Uppman among the special attractions. Franz Allers, who has the right feel for operetta, conducted in sparkling fashion. Allers has recorded for Columbia.

Ritchard, who also staged and directed the work, has always been perfect as the Victry. In fact, his availability continues to be a key factor in determining whether the operetta will be presented. His bogus jaller is especially comic, aided by Andrea Vels' splendid old prisoner, one of his many excellent portrayals.

Misa Stratas, who has recorded for CRI, was better than ever in the title role, which, yet to be recorded. Her duets with Uppman, who has recorded for RCA, were bright touches, while her arias stood out. Uppman's Paolo still is one of his best efforts. Donald Gramam, Paul Franke and Lorenzo Alvaro also stood out in the fine, lively production. FRED KIRBY

THE 1971 1812 OVERTURE.


There have been almost 50 recordings of the famous Tchaikovsky overture. From acoustic versions to 10-inch 78's to long-play versions.

Now, Columbia Records announces an exciting new version that Tchaikovsky himself would have appreciated.

It features Eugene Ormandy conducting the Philadelphia Orchestra. The choral magnificence of the 375 voices of the Mormon Tabernacle Choir. The

Valley Forge Military Academy Band (an 1812 tradition). Russian church bells. The authentic cannons from 20th Century Fox (famous for its wars). Producer Thomas Frost and the brilliant staff of Columbia engineers (famous for the Fabulous Philadelphia Sound Series).

The new 1812 Overture. It's the freshest sound in 159 years.



THE FABULOUS PHILADELPHIA SOUND SERIES
TCHAIKOVSKY **1812** OVERTURE
RECORDED BY
EUGENE ORMANDY
PHILADELPHIA ORCHESTRA
MORMON TABERNACLE CHOIR
VALLEY FORGE MILITARY
ACADEMY BAND
CANNONS AND RUSSIAN CHURCH BELLS



M 30447

ON COLUMBIA RECORDS AND TAPES.

Billboard Album Reviews

FEBRUARY 6, 1971



KFP
KENNY ROGERS & THE FIRST EDITION GREATEST HITS—
 Volume 5 (AS 407) (S)

This album has all the material and the swinging style that made the group such a hot new "Something's Burning." "Did You Know I Love You," "Just Dropped In" and "Baby, Don't Take Your Love to Town," are examples. Packaged in silver, the cover is attractive and should lead to solid sales.



KFP
SUGARLOAF—
 Spacelab
 Liberty LP 11010 (S)

Backed by an extensive promotional campaign (which includes a full length album kit for programmers) Sugar Loaf should quickly be riding high on the best selling charts. They break through initially with their "Green Tree Leaf" single and the follow-up LP, and the selling should be clear for this second outing. Outstanding cuts include "Honey," "Mother Nature's Son," "I Don't Need You Baby" and the title tune.



KFP
TONY JOE WHITE—
 Warner Bros. WS 1900 (S)

Tony Joe White switches to Warner Bros. with this fine album, cut in Memphis. All 11 numbers have something to say and White is the best interpreter of his own material, which here includes "They Caught the Devil and Put Him in Jail in Louisiana, Arkansas," "Copper Kettle," "A Night in the Life of a Swamp Fox" and "My Kind of Woman" who stand out.



KFP
PENNY—
 Capitol SP 474 (S)

There are four excellent musicians on this album. There are also four excellent songs on the LP. The tunes range from blues, rock to electric ballads. "Just Realized," "Conversation with a Cop," and "I'll Take a Lot of Good Lovin'" are standouts. The music is filled with good times and rock and roll. Penny may break the social barriers and stigmas that have existed for such a long time with all female groups.



KFP
MOUNTAIN—
 Manteca
 Windfall 5500 (S)

Mountain's takes a steep slide into what amounts to a ballbuster, as the big talents of Leslie West are once again harassed by Felix Pappalardo and wife Gail Collins for maximum night and commercial potential. When West gets a hold of a tune he rips it into singles and plays it "You Can't Get Away," "Animal Train" and "The Tooth" and the "Great Train Robbery" back to the mountain top.



KFP
BARREL FULL OF MONKEYS—
 Colgems 1001 (S)

This album by the Monkeys is destined to become an immediate chart rider. It contains 20 of the group's greatest hits in a two LP boxed package that is really a steal. Included here such tunes as "Valer," "I'm a Believer," and "Last Train to Clarksville."



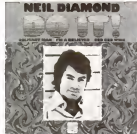
KFP
WILSON—
 You're Not Alone
 Warner Bros. WS 1897 (S)

The complete and positive transformation of Wilson as a sensitive and creative singer/writer is well in evidence in his latest LP. Among his own songs, the best are "Diamond," "Windows," and "Attraction Works Better than Promotion," and he interprets beautifully one of Motown's sweetest and best songs, "Close To It All."



KFP
GLENN CAMPBELL PRESENTS LARRY MCKENZIE—
 Capitol SP 474 (S)

The heavy exposure Motley receives each week on the Glenn Campbell TV hour, should do together a good package. The many sides of Motley's talents are explored as he comes off strong as a singer, story teller and composer. "I'm the singer hero player, he is Two of his outstanding cuts are "Mackinac Park," and "Safari's "I'll You Getta Go, Go Now."



KFP
NEIL DIAMOND—
 Do It!
 Bang Bang LP234 (S)

Neil Diamond has worked his way up to becoming one of today's most in demand and successful recording artists, and this collection of earlier performances, including his recent hit "Do It!" should prove an immediate top seller. With the exception of "Misty Pink," all the tunes have been penned by Diamond, and they include such familiar tunes as "Solitary Man," "I'm a Believer" and "The Best That I Got."



KFP
DEAN MARTIN—
 For the Good Times
 Rapido ES 0428 (S)

Dean Martin is an old-timer who knows how to make time with the new crop of writers. His treatment of Kris Brislaf's "For the Good Times," Barry and Murray Close's "Sweetheart," Les Reed and Barry Mason's "Merry Go 'Round," Helen Humes' "What a Little Girl Country" and Bert Sheinberg's "Reinhold Kamp Miller on My Heart" show that he's in tune and right for them all.



KFP
JACKIE WILSON—
 This Love Is Real
 Brunswick BS 754107 (S)

Jackie Wilson can still turn the trick, and he proved with his "This Love Is Real," a solid comeback from the long-time favorite, and now the album hints that chart stardom. "Don't Leave Me This Way" is in for a victory single, and "For the Good Times" and "Say For" are an impressive coming together of the talents of producer Carl Davis, Willie Handman and Willie Sonders.



KFP
ZAPPY—
 Going Back to Colorado
 Warner Bros. WS 1897 (S)

"Going Back to Colorado" gets this new rock outfit off to a breezy start. The winner (David and Carly Gonsky, Bobby Bergs, Tommy Belin and John Ferio) has a lot on the ball and they show it off well in songs like "See My People Come Together," "Mama Liberman," "Tata My Love" and "The Radio Song."



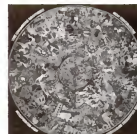
KFP
FREE—Highway.
 A&M SP 4207 (S)

The insistent and intense rhythmic beat which made Free so popular with its LP "Fire and Water" and the hit single "All Right Now" is amply crystallized in the group's second LP. Among the highlights: "The Highway Song," "Be My Friend," "Sunny Day," "Down I Will Be Gone," and the recent chart single, "The Stealer."



KFP
BOB McQUEEN—
 Parraino
 Warner Bros. WS 1894 (S)

This two-LP set recorded in London, in another Bob McQueen case as he not only sings/produces and writes his own material, but those of others, such as "The Ain't Heavy," "My Brother and Sister," "Something," "Most of the material is from his latest book, "Postcards." "The Sleep Apnea of the Moon," "Find Another Rainbow" and "Love Let Me Hold You" are among the many first-rate cuts.



KFP
CHAMBERS BROTHERS—
 New Generation
 Columbia CS 3032 (S)

The Chambers Brothers can rock and soul with the best of them, and with a hit "Just a Little Bit of Heaven" plus their sound, the 12-minute fills out the long-popular group continues to push across the blues-inspired sound, great harmony, and a new musical point of view. "Was the Meeting Time," "Satisfaction" and "Going to the Sun," all packed with the patented excitement of the New-Generation outfit.



KFP
ROD & THE GANG—
 See Me, See You
 De-Lite DE 2008 (S)

Rod & the Gang, has emerged as one of the top instrumental soul bands around, putting together a modest string of hard-earned and head-bopping soul hits like "Punky Man," "Let the Music Take Your Mind," and "Let's Get It On." "Rod & the Gang Take the Weight." These seven guys from Philly are equally distinctive with jazz, rock and psychedelic soul, and best of all, "Rod & the Gang" is a natural for the charts.



KFP
B.B. KING—
 Live in Cook County Jail
 A&M ASC 723 (S)

He was there only to play. He brought his band and naturally, the house came down on top of him. B.B. King has done it again, with this LP, recorded live inside the Cook County Jail. King sings his best contemporary songs including "The Thrill Is Gone," "Please Accept My Love," and the not so contemporary "Everyday I Love the Blues," which takes on new meanings in this prison context.



KFP
BLACK SABBATH—
 Paranoid
 Warner Bros. WS 1887 (S)

This is a logical follow-up to Black Sabbath's first U.S. release and promises to be as big as the first. The album contains the group's single, "Paranoid," as well as "War Pigs," "Electric Funeral," "Bat Signal" and "Hand of Doom," among others. The group maintains their sound with a low simplicity different from their first, with great faith to them, without a doubt.



KFP
MACIAK BY CROW—
 Amaret
 A&M ST 5009 (S)

Crow has another big entry here, leading off with their single, "Don't Try to Lay Me Out" on the King of Rock and Roll. The other nine cuts also are strong with both Top 40 and underground appeal. Among the top ones here are "Keep Me Running," "I'll Need Love" and "Satisfied."



CLASSICAL
SHOSTAKOVICH: SYMPHONY
 No. 10—Philadelphia Orch.
 (Ormeroy)
 Columbia M 30295 (S)

Shostakovich's Tenth Symphony, written around 1953, is a multi-layered composition found in the repertoire of most leading conductors, yet, under the direction of Eugene Ormandy, a new credibility is lent to this serious and highly laudatory work.

Billboard **Album Reviews**

FEBRUARY 6, 1971

ZACHARIAH
 "The music is...
 ...
 ..."

SOUNDTRACK
ZACHARIAH
 ARC ACRS-0C-13 (3)

This soundtrack to the first electric western is bound to be a hit. Featuring Country Joe and the Fish, The New York Rock Ensemble, Doug Kenworthy, White Lightnin', and James Gray, the mixes in several directions all brought together by portions of dialogue from the film. Country Joe's little jazz and rechristened music, as well as the familiar "I'll Over-... turns, help make this LP exciting.

JIMI HENDRIX & LONNIE TUNGBLOOD—Two Great Experiments in Rhythm
 Neph 6004 (5)

POP
JIMI HENDRIX & LONNIE TUNGBLOOD—Two Great Experiments in Rhythm
 Neph 6004 (5)

The music of the *Hendrix* seems should have still, although it is by no means first class Hendrix. *Hendrix* is a sensual and fast paced, in relaxed beats or just jamming for the tape recorder. A couple of vocal cuts are included and there is one cut of just 30 seconds. The album is interesting for those who want complete Hendrix.

SCHUBERT: SYMPHONIES Nos. 5 & 8
 Berlin Philharmonic (Bohm).
 DG 159 102 (5)

CLASSICAL
SCHUBERT: SYMPHONIES
 Nos. 5 & 8
 Berlin Philharmonic (Bohm).
 DG 159 102 (5)

A leading music critic once observed that no other classical work written during the same period affords the same heights of lyrical and dramatic expression as Schubert's Unfinished Symphony. One has but to listen to his composition to appreciate the truth of this statement. It is beautifully recreated here by the Berlin Philharmonic, under the direction of Karl Böhm.

BOULEZ: P1 / SELOU / P1-ERC SYMPHONY (Hovart)
 Columbia M 30796 (5)

CLASSICAL
BOULEZ: P1 / SELOU / P1-ERC SYMPHONY (Hovart)
 Columbia M 30796 (5)

Without doubt Pierre Boulez is one of the most outstanding composers of our time. This award-winning musical interpretation of Malerme's work is indeed a classical approach to the modern musical form, with Boulez himself conducting the piece because a genre of which any collector could be proud.

PINK PANTANGLE—Crest Sister
 Revue 818 (3)

POP
PINK PANTANGLE—Crest Sister
 Revue 818 (3)

There are only 5 titles in Pink Pantangle's latest collection of folk songs, performed in a contemporary setting. But they are gems, from the Jewish 18 airlike plus version of "Jack Orion" to the beautifully simple a capella "When I Was in My Prime." With this LP, the group continues its leadership in the realm of English ballad singing.

ANTHONY NEWLEY—For You, Sell Hell
 1101 (3)

POPULAR
ANTHONY NEWLEY—For You, Sell Hell
 1101 (3)

Anthony Newley's readings of the Ramones' rock's best to appreciate background music by Newley Plumb add up to a zany collection of warm and gripping. It's in tune with the "love story" flavor of the day so it should catch on.

PAUL BRETT SAGE—Jane's 20th
 A pleasant and interesting offer off the stage...
 ...

POPULAR
PAUL BRETT SAGE—Jane's 20th
 A pleasant and interesting offer off the stage...
 ...

A pleasant and interesting offer off the stage...
 ...

LEONID HEMBERG & GERSON KINGSLEY—Electric
 ...

CLASSICAL
LEONID HEMBERG & GERSON KINGSLEY—Electric
 ...

Leonid Hemberg's piano and Gerson Kingsley's electronics bring new listening pleasure to some of Gerson's most popular compositions. The electronics work wonders with "Bessy in Blue," "editions from 'Nagmy and Sea'" and "I Got Rhythm."

MAZZOLINI: 19 VERDUOSI ESTREI, Op. 20
 ...

CLASSICAL
MAZZOLINI: 19 VERDUOSI ESTREI, Op. 20
 ...

The first recording of Mazzolini's "19 Verduosi Estrei, Op. 20" receives appropriate tribute from the recording industry, a fine young talent group. Also Verdi gave in live concert. Mazzolini has a cultivated romantic sense of these studies. Also, Verdi is more than up to them.

ORIGINAL CAST—Fresh Fruit, Polyester
 34-5501 (3)

ORIGINAL CAST
ORIGINAL CAST—Fresh Fruit, Polyester
 34-5501 (3)

The worldwide success and acceptance of "Hair" continues to us, and now Polydor is making a valuable second recording of the British cast performance, which includes many new tunes, as well as old favorites that have been updated such as "Aquarius" and "Hallelujah." For theater buffs, this new edition is a treat, and it should move over the counter well.

4 STAR

POPULAR
STEVE GALT—Parade, Vanguard VSD 6503 (3)
PETER GREEN—The End of the Game, Reprise RS 6438 (5)
BOB DYLAN—The Basement Tapes, Columbia CBS 4911 (3)
THE BEATLES—Let It Be, Capitol CMA 3512 (5)
THE BEATLES—Let It Be, Capitol CMA 3512 (5)

CLASSICAL
THE ROMANTIC BACHMAN/OPHELIE
 Op. 32—Morton Plant, Omniscience Society CS 2024 (3)

JAZZ
THE NEW ORLEANS HAPPY JAZZ BAND—We're Not Mighty Good Weather as a General Thing, Happy Jazz HJ 202 (3)

SACRED
ANTHONY NEWLEY—Made With Me, Word
 WSD 8322-LP (3)

RELIGIOUS
VARIOUS ARTISTS—The Centurian/An Easter Concert, by Herb Lubiano, Light LP 5234 (3)

SPOKEN WORD
PORTY ROY LOUD / NUMBER THREE—Various Artists, Light LP 103 (3)

INTERNATIONAL
REY BAYALA—On Don't's Eye Tempo, OTDAD LP5 0022 (3)

TRIALS AND TRIBULATIONS—Vanguard
 VSD 6505 (3)

POPULAR
BULL VES—Time Sell Hell, 6005 (3)

POPULAR
BOB DYLAN—The Basement Tapes, Columbia CBS 4911 (3)

CLASSICAL
BALSWAY & LPE—Vanguard VSD 6507 (3)

JAZZ
BOB AYERS—Ubiouiti—Polydor
 24-4549 (3)

RELIGIOUS
VARIOUS ARTISTS—The Centurian/An Easter Concert, by Herb Lubiano, Light LP 5234 (3)

SPOKEN WORD
PORTY ROY LOUD / NUMBER THREE—Various Artists, Light LP 103 (3)

INTERNATIONAL
REY BAYALA—On Don't's Eye Tempo, OTDAD LP5 0022 (3)

CLASSICAL
BALSWAY & LPE—Vanguard VSD 6507 (3)

JAZZ
BOB AYERS—Ubiouiti—Polydor
 24-4549 (3)

SOUNDTRACK
ZACHARIAH
 ARC ACRS-0C-13 (3)

SOUNDTRACK
ZACHARIAH
 ARC ACRS-0C-13 (3)

JAZZ
BOB AYERS—Ubiouiti—Polydor
 24-4549 (3)

CLASSICAL
MAZZOLINI: 19 VERDUOSI ESTREI, Op. 20
 ...

JAZZ
BOB AYERS—Ubiouiti—Polydor
 24-4549 (3)

RELIGIOUS
VARIOUS ARTISTS—The Centurian/An Easter Concert, by Herb Lubiano, Light LP 5234 (3)

SPOKEN WORD
PORTY ROY LOUD / NUMBER THREE—Various Artists, Light LP 103 (3)

INTERNATIONAL
REY BAYALA—On Don't's Eye Tempo, OTDAD LP5 0022 (3)

CLASSICAL
BALSWAY & LPE—Vanguard VSD 6507 (3)

JAZZ
BOB AYERS—Ubiouiti—Polydor
 24-4549 (3)

BEST SELLING Jazz LP's

Week	Last	TITLE, Artist, Label & Number	Charts on
1	1	TO BE CONTINUED—Isaac Hayes, Enterprise ENS 1014	9
2	2	MILES DAVIS AT FILLMORE—Columbia C 3008	10
3	3	BITCHES BRED—Miles Davis Columbia OP 26	40
4	10	RON ELLIS AT FILLMORE—Columbia C 3013	14
5	5	CHAPTER TWO—Robertas Flack, Atlantic SO 1569	22
6	4	THE ISAAC HAYES MOVEMENT—Enterprise ENS 1010	42
7	12	FREE SPEECH—Isaac Hayes, Atlantic SO 1573	50
8	13	BLACK CROPS—Charles Earland, Prestige PC 7815	50
9	9	BRIDGE OVER TROUBLED WATER—Paul Desmond, A&M SP 3032	12
10	6	THEM CHANGES—Barney Levin, Capitol LPS 844	15
11	10	INDIANOLA MISSISSIPPI SEEDS—S.S. King, ARC 713	13
12	7	OLD SCHOOLS, NEW SHOES... NEW SCHOOLS, OLD SHOES—Jack Casades, Chis CS 804	16
13	11	NOT BUTTERED SOUL—Isaac Hayes, Enterprise ENS 1001	82
14	15	WE GOT LIFE TOGETHER—Barney Levin, Mercury BS 4313	14
15	9	GULA MATARI—Quincy Jones, A&M SP 3030	26
16	19	BURNING—Isaiah Phillips, Atlantic SO 1365	13
17	14	MAGICAL CONNECTION—George Sobos, Blue Thumb BT 220	6
18	8	THE BEST OF JOHN COLTRANE—HIS GREATEST YEARS 12—Impulse AS 9500-2	12
19	11	STRENGTH—Sergio Mendez & Tress '66, A&M SP 4284	1
20	1	THE STROKE OF GENIUS—Charlie Byrd, Columbia C 3030	1

Billboard SPECIAL Survey For Week Ending 2/4/71

ADVERTISING IN BUSINESSPAGES MEANS BUSINESS



TOP LP'S

Billboard

Compiled from National Retail Sales by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	GEORGE HARRISON All Things Must Pass Apple STCA 629	8
2	3	JESUS CHRIST, SUPERSTAR Various Artists Decca DASA 7206	12
3	2	SANTANA Abraxas Columbia KC 30130	18
★	7	ELTON JOHN Lonely Hearts Capitol	19
5	4	SLY & THE FAMILY STONE Greatest Hits Epic KE 30325 (Columbia)	14
★	11	ELTON JOHN Turnwound Connection Uni 7206	3
7	5	CREDENCE CLEARWATER REVIVAL Pendulum Fantasy 8410	7
★	22	CHICAGO III Columbia C2 30110	2
9	9	THE PARTISIAN FAMILY ALBUM Bell 6050	15
10	8	STEPHEN STILLS Atlantic SD 7202	11
11	10	GRAND FUNK RAILROAD Live Album Capitol SMR8 633	10
12	6	JOHN LENNON/PLASTIC ONO BAND Apple SW 3372	7
★	17	LOVE STORY Soundtrack Parade PD 4002	6
★	94	JANIS JOPLIN Pearl Columbia KC 30322	2
15	14	LED ZEPPELIN III Atlantic SD 7201	16
16	13	CARPENTERS Close to You A&M SP 6271	21
17	18	JUDY COLLINS Homes & Nightingales Elektra EK3 25010	10
18	16	CHICAGO Columbia KCP 6	52
★	23	ELVIS PRESLEY Elvis Country RCA Victor LSP 4460	3
20	20	FIFTH DIMENSION Portrait Bell 6045	33
21	24	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	48
★	31	BLOODROCK II Capitol ST 491	14
23	12	JEFFERSON AIRPLANE Worst of RCA Victor LSP 4459	9
24	15	ISAC HAYES To Be Continued Enterprise ENT 1014 (Star/Vall)	10
25	27	JACKSON 5 Third Album Motown MS 719	20
★	175	OSMONDS MGM SE 4724	2
27	26	NEIL DIAMOND Top Root Manuscript Uni 7207	12
★	33	QUICKSLIVER MESSENGER SERVICE What About Me Capitol SNA5 610	3
29	25	PAUL KANTNER & THE JEFFERSON STARSHIP Blows Against the Empire RCA Victor LSP 4448	8
30	21	TEN YEARS AFTER Watt Decca OES 18050 (London)	9
31	34	CURTIS MAYFIELD Curfew Capitol CKS 8005 (Budok)	19
32	19	THREE DOG NIGHT Naturally Dunhill DS 30088	9
33	32	NEIL YOUNG After the Gold Rush epicure BS 6383	21
★	41	WOODSTOCK Soundtrack Capitol SM 3-500	36
35	35	DAWN Candida Percept AF4 6022	8
36	39	GORDON LIGHTFOOT If You Could Read My Mind Reprise RS 692	9

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
★	168	BEA GEES 2 Years On Atco SD 33-553	2
★	45	PERRY COMO It's Impossible RCA Victor LSP 4423	4
39	29	WHO Tommy Decca OASW 7205	73
40	40	DOORS 13 Elektra EK3 74079	8
41	37	DIONNE WARWICK Very Dionne Scepter SPS 587	9
★	47	LYNN ANDERSON Rose Garden Columbia C 30411	5
43	28	RAY PRICE For the Good Times Columbia C 30106	22
44	42	EMITT ROBEES Dunhill DS 30089	9
45	49	CHICAGO TRANSIT AUTHORITY Columbia SP 8	91
46	50	CREDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	29
47	38	BLACK SABBATH Warner Bros. WS 1871	24
48	43	KINKS Lola vs. Powerman & the Moodys epicure BS 6423	7
49	36	BOB DYLAN New Morning Columbia KC 30290	13
50	48	VAN MORRISON No Band & the Street Choir Warner Bros. WS 1884	7
51	55	CROSBY, STILLS, NASH & YOUNG Delta Yu Atlantic SD 7200	45
52	52	GRAND FUNK RAILROAD Close to Home Capitol SKAO 471	31
53	44	STEPPENWOLF ABC/Dunhill DS 30090	12
54	57	NANCY WILSON Now I Am a Woman Capitol ST 492	11
55	59	BOBBY SMERMAN With Love, Bobby Mereloma KMO 1032	16
56	30	GRATEFUL DEAD American Beauty Warner Bros. WS 1893	9
57	54	MOODY BLUES A Question of Balance Threshold THS 2 (London)	22
58	46	ELVIS PRESLEY That's the Way It Is RCA Victor LSP 4445	9
59	61	ROBERTA FLACK Chapter Two Atlantic SD 1569	24
60	60	BADFINGER No Dice Apple ST 3367	11
61	58	B.B. KING Indiana Mississippi Seeds ABC ABC3 713	17
62	51	LURAK NYRBO Christmas & the Bonds of Sweet Columbia KC 30259	9
63	67	TEMPERAYS Greatest Hits, Vol. 2 Geddy G 954 (Mercury)	20
64	66	NEIL DIAMOND Gold Uni 72064	25
65	56	DEERX & THE DOMINOS Layla Atco SO 2-204	12
★	88	SPRIT Two Dreams of Dr. Sardonius Epic E 30267 (Columbia)	7
67	72	B.J. THOMAS Most of All Scepter SPS 586	9
68	63	JOE COCKER Mad Dogs & Englishmen A&M SP 6002	23
69	53	TOM JONES I (Who) Have Nothing Percept AF4 71029 (London)	13
70	64	BRIDON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914	52

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	69	FLIP WILSON SHOW Little David LD 2000	6
72	76	THE SESAME STREET BOOK & RECORD Original TV Cast Columbia KC 30100	29
★	90	BUTTERFIELD BLUES BAND Elektra 75-2001	4
74	81	COLD BLOOD Sings San Francisco SO 205 (Atlantic)	3
★	198	JAMES BROWN Super Bad King KS 1127	2
76	73	ANNE MURRAY Snowbird Capitol ST 429	19
77	82	JOHNNY CASH SHOW Columbia KC 30100	13
★	—	POCO Deliverin' Epic KE 30209	1
79	65	BYRDS (Unltd.) Columbia S 30127	17
★	—	MOUNTAIN Nantucket Sleighride Windfall 5500 (A&M)	1
81	77	GUESS WHO Share the Land RCA Victor LSP 4359	17
82	82	SANTANA Columbia KCS 9781	74
83	79	DIANA ROSS Everything Is Everything Motown MS 724	12
84	84	JAMES BROWN Sex Machine King KS 71115	22
85	86	ALLMAN BROTHERS BAND Idlewild South A&M SD 30-242	16
86	91	HENRY MANCINI Mancini Plays Theme From Love Story RCA Victor LSP 4468	3
87	75	BUDDY MILLS We Got to Live Together Mercury SE 61313	13
88	71	JAMES GANG Rides Again ABC ABC3 711	29
89	83	FIFTH DIMENSION Greatest Hits Soul City CSC 33000 (Liberty/Unltd)	39
★	—	CAT STEVENS Tea for the Tillamans A&M SP 4281	1
★	—	JAMES TAYLOR & THE ORIGINAL FLYING MACHINE 1967 Epicure EST 2 (Dublin) Uni	1
92	97	TRAFFIC John Barleycorn Must Die United Artists USA5 5004	31
93	89	JAMES TAYLOR Sweet Baby James Capitol SKAO 3352	19
94	93	BEATLES Let It Be Apple AB 34001	36
95	96	NITTY GRITTY DIRT BAND Uncle Chuck & His Dog Teddy Uni 7642	10
96	99	JIMI HENDRIX, BUDDY MILLS & BILLY COX Band of Gypsys Capitol STAO 472	41
97	68	ROLLING STONES Get Yer Ya-Ya's Out! London WFS 2	17
98	74	BUDDY MILLS Theme Changes Mercury SB 61280	31
99	101	RAE EARLH Ecology Bare Earth BS 314 (Mercury)	31
100	80	ARLO GUTHRIE Washington County Reprise RS 4411	14
101	85	BLOOD, SWEAT & TEARS 3 Columbia KCS 30090	30
102	78	SUPREMES New Ways But Love Stays Mercury MS 720	16
103	87	WHO Live at Leeds Decca DL 79175	37
104	105	PAUL McCARTNEY McCartney Apple STAO 3363	40
105	108	MERLE HAGGARD & THE STRANGERS Fightin' Side of Me Capitol ST 461	29

(Continued on page 64)

...SILVER MESSENGER SERVICE—May 1968

Sales: 262,000
"By far the best example on records of how a San Francisco band actually sounds when you hear it in person ... The feeling on the album is beautiful!"
—Ralph Gleason, *San Francisco Chronicle*



ST-2904

HAPPY TRAILS—March, 1969

Sales: 299,000
"Happy trails is a virtuoso display of Quicksilver's talent; they play unflagging Rock and Roll and sustain."
—*Charlie Magazine*



ST-120



SKAO-391

SHADY GROVE—December, 1969

Sales: 277,000
"A more precise, more lyrical, more textured Quicksilver. This ambitious album should be well received."
—*Rolling Stone*



SMAS-498

JUST FOR LOVE—September, 1970

Sales: 377,000
"The songs are great, they are performed superbly—100% guaranteed to reaffirm your faith in rock, God, and the world in general."
—*Zygoté*



SMAS-630

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and RECORD MIRROR
Britain's liveliest pop weekly, newly restyled and topping 50,000 circulation.

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PLUS
a four-color back page ad

PLUS
the same four-color ad to run in RECORD & TAPE RETAILER

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From The Music Capitals of the World

DOMESTIC

Continued from page 27

dicated half-hour TV set featuring the Cincinnati Reds' catching star Johnny Bench goes into production May 17 with national airing slated to get under way June 1. Series calls for a minimum of 22 shows, with half to be produced here and the remainder at other National League ball parks. Bench is cared for by Dick Cavett's ABC-TV show Feb. 1, the syndicated Los Angeles show, "Man to Man," Feb. 8, and Bob Hope's golf journey Feb. 9-14. Raucous, suburban rock-jazz haft, spotlights Livingston Taylor and the Glass Harp Feb. 2. Set for an early date is *Cost of Blood*... Nick Conroy, host of the show bearing his name on WCPO-TV, has Merv Griffin as his guest Feb. 4, with humorist Henry Morgan occupying that slot 15-17... Gail Stockholm is the new critic for The Cincinnati Enquirer. Formerly music reviewer for The Chicago Tribune, Miss Stockholm spent the last two years with the Metropolitan Opera in New York preparing a book on opera production.

The Cincinnati Summer Opera opens in its 51st season at the Cincinnati Zoo June 30 with a performance of "Lucia di Lammermoor," starring Beverly Sills, Bob Buzone, Dominic Cossu and Thomas Paul. Season runs through July 25... Nelson King, former king of country music disc jockeys, is showing marked improvement following a recent major operation. He is recuperating at his home, 4 Worthington Ave., Wyoming, Cincinnati (45215), but makes a daily trip to the hospital for cobalt treatments. Nelson would appreciate hearing from old friends. King was the first president of the former Country Music Disc Jockeys Association, forerunner of what is known as the Country Music Association. BILL SACHS

PHOENIX

Buddy Dew, for years musical director for American Broadcasting Company and previously a pianist-arranger with Paul White-

man's orchestra in his early '30s and with Jack Teagarden in '30s and '40s, debuted at a Sunday gig at the Coronado Room of the Carefree Inn. He recently relocated in Phoenix with his trio at the Coronado Room of the Carefree Inn. He recently relocated in Phoenix with his trio at the Coronado Room of the Carefree Inn. He recently relocated in Phoenix with his trio at the Coronado Room of the Carefree Inn.

Ray Frushay, the singer with "The Americana Sound," made his annual return to Scottsdale's Executive House Arizona's Cactus Charlie Room. Piano jazz stylist Earl (Falsh) Hines brought his quartet and songbird Marva Jose into the Colony Steak House club through Saturday (23)... Four Female Arts are scheduled for a Playbox Club showcasing beginning Monday (18) for a week... Phoenix's own Goose Creek Symphony, Capitol Recording artists, have been tapped to perform at the NAAC convention in Los Angeles, ending Feb. 26... The Gringos, who closed at Mr. Lucky's in Denver, are the one in Denver to be followed by a stint at Lucifer's Club, Boston.

The National Ballet of Canada performs "Swan Lake" at Arizona State University on Saturday (16). The NAAC convention at the Auditorium on Saturday (23)... Marcie Baskin replaced Pat Mandel in the DeCastro Sisters act which, with Peggy DeCastro and Pat Schultz, returns to the French Quarter at the Safari April 5-May 1... Violinist Igor Ostrokh performs Prokofiev's First Concerto with the Phoenix Symphony Monday (18) at Grady Gammage Auditorium, ASU, and Tuesday (19) at Alhambra High School.

PHIL STRASSBERG

Talent in Action

Continued from page 28

proach and Dent's cynical work kept things locked together, with Keimings' soaring flights often accompanied in intimacy by those of Broshack. ELKOTY TRIBEK.

LEE HOLDRIDGE & THE SEVENTH CENTURY YMCA, New York

The Seventh Century, an orchestra that includes an electric guitar and an organ, appeared in concert at the 50th St. YMCA Jan. 24 in a program devoted to the music of Lee Holdridge. The composer, one of the founders of the group, conducted his own work, which was accompanied by ballet sketches by the Interboro Civic Ballet Company.

Holdridge's music gave continual evidence of his experience with writing Broadway and off-Broadway shows. Each of his compositions could easily have passed for the tunes in a musical, and a very good musical it might have been. But the total effect was disappointing, since the show never got into an overture, introducing more pleasing, singable tunes that would fade away half-realized, never developing into songs. Only two pieces were performed with singers, one of these being brought about by other composers. But the whole show ought to have been sung and not just the few pieces. Holdridge might soon find himself with a hit musical instead of a fairly entertaining ballet.

NANCY ERLICH

BILLBOARD PREDICTS NEXT WEEK'S FASTEST MOVERS

These records have been selected by Billboard's Chart Department and the Billboard weekly circulation mailing system to be those most likely to show the strongest gain in the next week's list 100.

- WATCHING SCOTTY GROW... Bobby Goldstone, United Artists
IF YOU COULD READ MY MIND... G. Gordon Lightfoot, Reprise
AMAZING GRACE... Judy Collins, Elektra
MAMA'S PEARL... Jackson Five, Motown
ANGUS THOMAS... Jerry Reed, RCA
THEME FROM LOVE STORY... Harry Manand, RCA
HAVE YOU EVER SEEN THE RAIN... Creedence Clearwater Revival, Fantasy
THEME FROM LOVE STORY... Frances Lon, Paramount
SHE'S A LADY... Tom Jones, Parrot (London)
ME AND BOBBY McNEE... Janis Joplin, Columbia
PROUD MARY... The Tams, Liberty
JUST MY IMAGINATION... Temptations, Gordy (Motown)
BLUE MOUNTAIN... Van Morrison, Warner Bros.
COUNTRY ROAD... Janis Joplin, Warner Bros.
FOR ALL WE KNOW... Carpenters, A&M

ACTION Records

NATIONAL BREAKOUTS

- SINGLES
SHE'S A LADY... Tom Jones, Parrot 40558 (Spanks, BM)
WHOLE LOTTA LOVE... C.C.S., RAK 4501 (Castillon, BM)

- ALBUMS
POCO... Deliv'ry, EIC 30209
MOUNTAIN... Nonnative Sleightface, Windfall 5500 (Bell)
CAT STEVENS... Tilleson, A&M 54 4520
JAMES TAYLOR & THE ORIGINAL LYING MACHINE 197... Euphorio EST 2
JIM ED BROWN... Morning, RCA Victor 15P 4461
CHARLEY PRIDE... From Me to You, RCA Victor 15P 4668

REGIONAL BREAKOUTS

- SINGLES
There are no Regional Breakouts this week.

Campus Dates

Bubbling Under The HOT 100

What's Happening

Continued from page 37

- | | | |
|---|--|---|
| Hare Records | John Rowe | Box 129,
Andrew, Tex. 79714 |
| Kent Records | Joe Bihari | 5810 S. Normandie Ave.,
Los Angeles, Calif. 90069 |
| Lounge Records | Cornelius Dale | Box 4358,
Jersey City, N.J. 07304 |
| Mercury Records | Denny
Rosencrantz
John Antontz | 35 E. Wacker Dr.
Chicago, Ill. 60601 |
| Mediarts Records | Penny Mitchell | 9229 Sunset Blvd.,
Hollywood, Calif. 90069 |
| Metromedia Records | Stan Monteiro | 1700 Broadway,
New York, N.Y. 10019 |
| MGM Records | Sol Handwerker | 1350 Ave. of Americas,
New York, N.Y. 10019 |
| Poppy Records | Morty Wax
Associates | 1650 Broadway,
New York, N.Y. 10019 |
| Polydor Records | Larry Heller | 8733 Sunset Blvd.,
Hollywood, Calif. 90069 |
| All Platinum Records
and Stang Records | Bill Darnell | 106 Palisade Ave.,
Englewood, N.J. 07631 |
| Rare Earth and
New Records | Alan Di Noble | 2457 Woodward Ave.,
Quincy, Mich. 48021 |
| Roulette Records | Ed Kerwin | 1700 W. 82nd,
New York, N.Y. 10023 |
| Skeeljn-A-Lintoo
Records | Frank Growing
Bear | Box 3453, Barnham St.,
Bridgeport, Conn. 06605 |
| Warner Bros. Records | Billy Goldstein
East
Ron Goldstein
West | 448 Madison Ave.,
New York, N.Y. 10022
400 Warner Blvd.,
Burbank, Calif. 91503 |

Continued from page 37

- Brothers Band at Washington & Loc.
Stratral, recording for Capitol, appears at Jamestown Community College, Jamestown, N.Y., Friday (5). Northfield School for Girls, Northfield, Mass., Sunday (6); St. Lawrence College, Canton, N.Y., Tuesday (9).
Gordon Lightfoot, Reprise Records, appears at Hofstra University, Hempstead, N.Y., Wednesday (3).
Dick Gregory, Poppy Records comedian/lecturer, in residence, appears at Weber State College, Ogden, Utah, Wednesday and Thursday (3-4); Trinidad State Jr. College, Trinidad, Colo., Friday (5); and Rochester State Jr. College, Rochester, Minn., Tuesday (9).
The Butterfield Blues Band, Elektra group, performing at Wilson College, Chambersburg, Pa., Saturday (6). Tom Rush, who records for Columbia Records, performs at Central Michigan University, Mt. Pleasant, Tuesday (9).
Pianist Lili Kraus will perform at Hunter College, New York City, N.Y., Wednesday (3). Betty Jones and Fritz Lunden will perform at the Dance in the State of Queens College, Flushing, N.Y., Tuesday (9).

- | | |
|--|---|
| 101. ONE TOKE OVER THE LINE... | Brewer & Shipley, Kama Sutra 416 (Buddah) |
| 102. SUPER HIGHWAY... | Bullitt' Jack, Columbia 4-45312 |
| 103. DOESN'T SOMEBODY WANT TO BE WANTED... | Partridge Family, Ball 963 |
| 104. SAN BERNARDINO... | Christie, Epic 5-10495 (Columbia) |
| 105. WHERE ARE WE GOING... | Bobby Blue, Roulette 7095 |
| 106. MADONN... | Barbette, Epic 5-10670 (Columbia) |
| 107. NEVER MARRY A BARROOM MAN... | Sheeking Blue, MGM/Columbia 133 |
| 108. LOVE MISS GOODIE TWO SHOES... | Tommy Roe, ABC 11287 |
| 109. MARIA (You Were the Only One)... | Jimmy Buffet, Soul 35077 (Motown) |
| 111. PUNKY... | Chambers Brothers, Columbia 4-42377 |
| 112. I'VE BEEN LOVING YOU TOO LONG... | Ohio Building, Ace 4002 |
| 114. BROWNING ON DRY LAND... | Cat Stevens, A&M 1231 |
| 115. JOSHUA... | Dolly Parton, RCA 47-9928 |
| 116. MY SWEET LORD... | Billy Preston, Apple 1824 |
| 117. WHO'S GONNA TAKE THE WEIGHT... | Kool & the Gang, Decca 528 |
| 118. BEA... | Billy Joe Royal, Columbia 4-45389 |
| 119. AIN'T IT A SAD THING... | R. Dean Taylor, Bear South 5023 (Motown) |
| 120. MORNING OF OUR LIVES... | Arlo Guthrie, Dunhill 4588 |
| 121. DO ME RIGHT... | Detroit Emeralds, Westbound 172 |
| 122. BELL BOTTOMS BLUE... | Derek & the Dominoes, Ace 4800 |
| 123. ALL KINDS OF PEOPLE... | Burt Bacharach, A&M 1241 |

Bubbling Under The TOP LPs

- GRACIE SUEK & THE GREAT SOCIETY... Columbia G 30459
BREWER & SHIPLEY... Torkio, Kama Sutra KB55 2024 (Buddah)
JOHN ROWLES... Cheryl Maemo Marie, Kapp K3 3637
MOR... Columbia CS 1008... Billy Joe Royal, Columbia 4-45389
ELECTRIC FLIGHT... Beautiful People, Marmag 11383
SAMMI SMITH... He's Everywhere, Hemo #31 1000
Capitol SW
MONKEYS... Barrel Full of Monkeys, Columbia SC5 1001
LITTLE FAUST & BIG HALST... Soundtrack, Columbia S 30385
BOOKER T. & THE M.G.'s... The M.G.'s, Epic 515 3021
R. DEAN TAYLOR... I Think Therefore I Am, Bear South ES 522
MELBA MOORE... Look What You're Doing to the Man, Mercury SR 6321

Continued from page 60

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	107	BUTCH CASSIDY & THE SUNDANCE RD Bacharach/Soundtrack AAM SP 4277		63
107	103	BURT BACHARACH Make It Easy on Yourself AAM SP 41 66		75
108	95	RARE EARTH Get Ready Rare Earth/RS 507 (Motown)		61
109	112	LED ZEPPELIN II Atlantic 30 8258		66
110	102	STEFFEN WOLF Live Quhilli DS 50075		41
111	100	NEIL DIAMOND Ship Bang 221		22
112	109	ANDY WILLIAMS SHOW Columbia KC 3045		13
113	119	JOHN MATALL U.S.A. Union Polydor 24 4022		16
114	114	GYPSY Meramee M20 1031		11
115	111	THREE DOG NIGHT It Ain't No Secret Quhilli DS 50078		41
116	104	ENGBERT HUMPERDINK We Made It Happen Parrot PMS 71033 (London)		31
117	92	ERIC BURDON & WAR Black Man's Burden Wah SP 47152		7
★		JIM ED BROWN Morning RCA Victor LSP 4461		1
119	70	MERLE HAGGARD A Tribute to the Best Damn Fiddle Player in the World (Or My Salute to Bob Wills) Capitol ST 638		8
120	123	SLY & THE FAMILY STONE Stand A&M 28 2456 (Atlantic)		94
★		CHARLEY PRIDE From Me to You RCA Victor LSP 4468		1
122	122	BEATLES Abbey Road A&M 50 302		69
123	124	HAIR Original Cast RCA Victor LSC 1150 (M), L50 1150 (S)		132
124	98	SCROOGE Soundtrack Columbia S 30258		7
125	128	FREE Fire & Water A&M SP 4268		23
126	126	BEST OF THE ARCHIES Archies BS 109		11
★		KE & TINA TURNER Workin' Together Liberty LIT 7630		10
128	130	CROSBY/STILLS/NASH Atlantic 30 8228		85
129	125	BLOOD, SWEAT & TEARS Columbia CS 9726		106
130	120	RAY CONNIF We've Only Just Begun Atlantic 30 2040		30
131	106	CHARLEY PRIDE 10th Album RCA Victor LSP 4367		30
132	110	TOM RUSH Wind of the Rainbow Columbia C 30492		7
133	140	LAWRENCE WELK Candida A&M SP 41 8063		8
134	141	SERGIO MENDES & BRASIL '66 Silliness AAM SP 4264		5
135	137	BREAD On the Waters Elektra BS 7475		10
136	134	BOBBY SHERMAN Here Comes Bobby Meramee M20 1028		11
137	146	SONG OF NORWAY Soundtrack ABC ABCS 014		3

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
138	135	JACKSON 5 Motown MS 709		36
139	138	PETER, PAUL & MARY 10 Years Together Warner Bros. BS 2510		34
140	132	GRAND FUNK RAILROAD Grand Funk Capitol SKAD 406		54
141	116	EVIS PRESLEY Almost in Love RCA Camden CAS 2440		12
142	115	CHRISTIE Yellow River Epic 6 20402 (Columbia)		9
143	145	THREE DOG NIGHT Was Captured Live at the Forum Quhilli DS 50068		63
144	144	JAZZ CRUISERS Old Socks, New Shoes New Socks, Old Shoes Chess CS 801 (Chess)		9
145	139	JIM NABORS Everything Is Beautiful Columbia S 30229		23
146	143	FLIP WILSON The Devil Made Me Buy This Dress Little 41 1000		50
147	142	MERLE HAGGARD & THE STRANGERS Out From Nacogdoche Capitol ST 634		49
148	153	SMOKEY ROBINSON & THE MIRACLES Tears of a Clown Tama T-276 (Motown)		24
149	152	IRON BUTTERFLY In a Garden of Vex A&M 50 33250		134
150	159	BOBBY GOLDBERG "You Gotta Suck Love" United Artists UAS 4777		3
151	117	SUGARLOAF Liberty LST 7640		26
152	150	REDEYE Garnet Meramee PE 10002 (Viva-MCA)		9
153	118	SAVOY BROWN Looking In Parrot PMS 71042 (London)		17
154	121	VENTURES 10th Anniversary Album LSC 12 35005		18
155	149	CONWAY TWILY 15 Years Ago Decca DS 7226		3
156	158	GARY PUCARETT & THE UNION GAP Greatest Hits Columbia CS 1042		31
★		LETTERMAN Everything's Good About You Capitol ST 634		1
158	129	KENNY ROGERS & THE FIRST EDITION Tell It All Brother Meramee BS 6412		15
★		EMERSON, LAKE & PALMER Elektra BS 7002		1
160	162	ERIC CLAPTON A&M 50 33209		29
161	161	URIAN HEEP Salisbury Mercury SR 61319		2
162	165	WICKI PICARETT In Philadelphia Atlantic 30 8276		19
163	157	GUESS WHO American Woman RCA Victor LSP 4366		52
164	154	HENRY MANCINI Mancini Country RCA Victor LSP 4307		8
165	133	ISAC HAYES Movement Atlantic ERS 1010 (Star/Volt)		43
166	171	CREEDENCE CLEARWATER REVIVAL Green River Fantasy 8792		74
167	113	HEINTJE Mama MCA 44 4279		11
168	148	NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 4411		66
169	127	GLEN CAMPBELL Goodtime Album Capitol SP 492		19

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
170	176	PRESIDENTS S 15 120 (S 30 Years of Love) Chicago Sustar 7005 (Elektra)		2
171	172	BRIAN HYLAND UN 72077		2
172	136	ARETHA FRANKLIN Spartan in the Dark Atlantic SO 8283		22
173	182	FRANK ZAPPA Chunga's Revenge Bizarre Bizarre BS 2030		12
174	147	ETHERO TULL Benefit Meramee BS 6400		40
175	131	CHARLES EARLOND Black Dogs Fraserve PE 7815		9
★		MCGUINNNESS FLINT Capitol SMAS 625		2
★		BURT BACHARACH Reach Out A&M SP 4125		43
178	155	MOODY BLUES On the Threshold of a Dream Germ 065 30025 (London)		85
179	179	MILES DAVIS AT FILLMORE Live Capitol 30028		9
180	188	NEIL DIAMOND Greatest Hits Bang 210		17
181	151	RICHIE HAVENS Album Clock Mercury SR 6105 (MGM)		5
182	191	DAVID STEINBERG Disguised as a Normal Person Elektra BS 70825		3
183	184	JIMMY MATHIS Sings the Music of Bacharach & Coleman Columbia C 30250		3
184	187	STALLER BROTHERS Bad of Rose's Mercury SR 6137		2
185	185	ARISTOCATS Various Artists Diamond 3995		18
186	183	INCREDIBLE STRING BAND II Elektra PE 2007		3
187	196	SEA TRAIN Capitol SMAS 659		2
188	164	REDBONE Patchwork Epic E 20109 (Columbia)		6
189	189	ERIC BURTON ASSIGNED SOUNDS BY ASSORTED FRIENDS AND RELATIVES Mercury SR 61320		1
190	190	ESTHER PHILLIPS Bustin' Atlantic SO 1565		6
191	192	DAVID PORTER Into a Hot Thing Elektra ERS 1012 (Star/Volt)		2
192	191	BALLIN' JACK Salisbury Columbia C 30244		1
193	163	CHAIRMEN OF THE BOARD In Session Atlantic SKAD 2504 (Capitol)		11
194	194	JIM NABORS HOUR Columbia CS 1020		20
195	195	L BELLIS BAND Atlantic SO 8275		2
196	196	MARGIE JOSEPH MAKES A NEW IMPRESSION Van VDS 5012		1
197	197	HERRY LEE LEWIS There Must Be More to Love Than This Mercury SR 61323		1
198	198	SIR LORD BALTIMORE Mercury SR 61321		1
199	199	YONO ORIO/PLASTIC ONO BAND April 25 1973		1
200	200	THE OWL & THE PUSSYCAT Blood, Sweat & Tears/Soundtrack Columbia S 30401		1

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
149		Dan Campbell		149
150		Johnny Cash		150
151		Chairmen of the Board		151
152		Chicago		152
153		Joe Cocker		153
154		John Cougar		154
155		John Denver		155
156		John Fogarty		156
157		John Mellencamp		157
158		Johnnie "The Boy" Williams		158
159		Johnnie "The Boy" Williams		159
160		Johnnie "The Boy" Williams		160
161		Johnnie "The Boy" Williams		161
162		Johnnie "The Boy" Williams		162
163		Johnnie "The Boy" Williams		163
164		Johnnie "The Boy" Williams		164
165		Johnnie "The Boy" Williams		165
166		Johnnie "The Boy" Williams		166
167		Johnnie "The Boy" Williams		167
168		Johnnie "The Boy" Williams		168
169		Johnnie "The Boy" Williams		169
170		Johnnie "The Boy" Williams		170
171		Johnnie "The Boy" Williams		171
172		Johnnie "The Boy" Williams		172
173		Johnnie "The Boy" Williams		173
174		Johnnie "The Boy" Williams		174
175		Johnnie "The Boy" Williams		175
176		Johnnie "The Boy" Williams		176
177		Johnnie "The Boy" Williams		177
178		Johnnie "The Boy" Williams		178
179		Johnnie "The Boy" Williams		179
180		Johnnie "The Boy" Williams		180
181		Johnnie "The Boy" Williams		181
182		Johnnie "The Boy" Williams		182
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194		Johnnie "The Boy" Williams		194
195		Johnnie "The Boy" Williams		195
196		Johnnie "The Boy" Williams		196
197		Johnnie "The Boy" Williams		197
198		Johnnie "The Boy" Williams		198
199		Johnnie "The Boy" Williams		199
200		Johnnie "The Boy" Williams		200

The
WORST OF
 &
JEFFERSON AIRPLANE

15 of Jefferson Airplane's biggest tunes taken from their six albums have been remastered to make up "The Worst of Jefferson Airplane." It includes "White Rabbit," "Volunteers," and "Good Shepherd." On Cashbox's chart today it's #1. Other fine albums by members of the group are Jorma and Jack's "Hot Tuna" and Paul Kantner/ Jefferson Starship's "Blows Against the Empire." The entire catalog is on RCA Records and Tapes.

RCA
 Records
 and Tapes



Jefferson Airplane Tree

Jefferson Airplane Takes Off LSP 3524 PMS-1192 PMS-3025 PK-1139 TP3-5027 / Surrealistic Bellows LSP 3716 PMS-1231 PMS-5055 PK-1231 TP3-5027 / After Bathing at Baxter's LSP-1510 PMS-1242 PMS-5062 TP3-5000 / Crown of Creation LSP-4058 PMS-1378 PMS-5062 PK-1378 TP3-5060 / Blows in Petaluma Little Heave LSP-4133 PMS-1631 PK-1431 TP3-1004 / Volunteers LSP-4238 PMS-1027 PK-1301 TP3-1000 / Hot Tuna LSP-4353 PMS-1613 / Blows Against the Empire LSP-4448 PMS-1654 PK-1654 TP3-1004 / The Worst of Jefferson Airplane LSP-4459 PMS-1653 PK-1653 TP3-1003



At the opening reception—left to right: Jaff Kruger, president of Ember Records; Hanli Salvador, Hal Shaper, Linda Thorsen, star of the "Avengers" TV series, Madame Barclay and Eddis Barclay.



A cluster of EMI executives—left to right: Roy Featherstone from London, Garry Oord from Holland, Kurt Mikkelson from Denmark and Francois Minchin from France.



Elton John visits the Billboard Publications stand at MIDEAM and meets publisher Mort Nasatir (left) and London circulation and promotion man, Ben Cree, (right) from the Billboard London office.



At the Bleu Blanc Rouge stand are, left to right, Ida Hallia, international manager of RKM, Brussels; Pol Moens, product manager of Philips, Belgium; Jimmy Frey, Arthur Mas, general manager of Ekipo, Spain; Roland Kluer, general manager of RKM; and Rudi Peiry of Editions Accord, Germany. The industry people were there to congratulate Frey for his 100,000 sales of "Roses Voor Sandra" in Belgium.



In jovial mood at the opening reception—Eddie Barclay and Tony Stratton-Smith.



Mr. and Mrs. Aaron Schroeder, extrama right and left, share a copy of MIDEAM News with Mr. and Mrs. John McLeod.



Alain Boublil, left, of Baboo Music, inspects the B-track cartridge player with cassette adaptor on the Vogue stand while Roger Heylemans, head of Vogue, Belgium, looks on. The player is being marketed in France by Stereo Jaubert.



At the opening reception, left to right, Sigfried Loch, Kinney's man in Germany, Atlantic European manager Phil Carson, and Lou Reinsner.



Geoffrey Ewitt, of MAM Records, welcomes to his stand Swedish publisher Stig Anderson.



Don Steele, vice president of Ovation Records of Chicago, demonstrates the company's compatible stereo-quadrasonic records.



CBS organized a lunch in honour of Italian artist Massimo Ranieri, who appeared in one of the MIDEAM galas. Ranieri is shown here flanked by Bernard Chavry (left) and Philippe Boustif of April Music, France.

MIDEAM '71 —in pictures



Ian Ralifni, U.K. head of the Kinney group, left, with Hal Shaper and Carlin's Paul Rich at the opening reception.



On the Buddha stand, left to right, John Nathan, president of Overseas Music Services; Eric Stainmetz, of Buddha; Joseph Zynczak, Buddha attorney, and Gregoire Katz of Barclay Records.



Armando Moreno, general secretary of FIDOF, the International Federation of Festival Organizations, displays a model of the trophy which FIDOF plans to present each year to the most outstanding song festival.



Mort Nasatir congratulates Bernard Chavry on his award of the Cross of the Knight of the Order of Merit.



Eric Burdon and War at a press reception held on the terrace of the Carlton Hotel.



On the government sponsored Canadian stand—left to right, Ritt Hahn of Laurant-Ridaasu Music; Pierre L. Duchesnel, commercial secretary of Information Canada Expositions; Mike Doyle of Astra Records; John Gauthier of Information Canada Expositions; and Rosaire Archambault of Editions Archambault Inc.



Lee Mandall (extrama right) meets an EMI quintet at the opening reception—left to right, Joe Nofal of EMI South Africa; Frank Chalmers, EMI London; Roy Featherstone, EMI London; Gordon Collins, EMI South Africa; and Len Wood, group director EMI Records, London.

From The Music Capitals of the World

CANNES

Following staff reorganization chief Ted Inesley brought his whole new team to MIDEEM, including international merchandising — and also French production. Gerard Cote (from Barclay); promotion, Jackie Dreyer; Jean-Louis Bouchard; classic, Michel Gullaneuf (from EMI-CED); RCA France's publishing, department, takes over from the PMI affiliate, is headed by Rolande Fischesser on international, with Gerard Nouché (from La Compagnie) directing French affairs. . . . Philips France announced it will hold two separate "mini-conventions" February and March to promote licensed British labels Island and Vertigo. . . . Publisher Rolande Blumuth signed title deal with U.K. amplifier manufacturer, publisher and producer Orange for John Miles to be produced in France by Disc'AZ. Further title deals may follow. . . . Proposed meeting of the French Independent Producers' Union did not take place. A variety of "authoritative reasons" were given — that the union had folded, that no notice of the meeting had been sent, that Jacques Canetti, for many years organizer of the union, was sick and had stayed in Paris. The union however got together to run a joint stand at MIDEEM to show current production on videotape equipment.

Roland Kluger, Belgium reported meetings with Shinko Music and Watanabe of Japan and placed masters and did deals with companies in Italy, France and Canada. Kluger International also signed the Jeff Chastelle catalog for Belgium and Luxembourg. . . . Swedish publisher Stig Anderson extended his deal with Britain's Mike Collier for representation in Scandinavia. Anderson also acquired seven songs from Geoff Stephens and obtained Scandinavian rights to "Black Magic Woman" from Bourne Music. Anderson also extended his agreement with Al Gallico and acquired three songs from Mills and other songs from Faboo (France) and Numero Uno (Italy). He also did a deal with Smeff Garrett for Scandinavia. . . . Mariano Rappetti of Numero Uno (Italy) reported song sales to Germany, Scandinavia, Spain and France. . . . Gene Norman acquired a number of jazz masters from Vogue of France for release in the U.S. on GNP. Norman also renewed contracts with Sonet in Scandinavia, Palohai in Spain and Tico in Mexico, and acquired several masters from Deutsche Vogue. Norman also negotiated to launch two acts in Europe, Manzaniella and the saxophone group, the Wilkers. . . . Caroline Wilson of CBS-France co-ordinated official launching of the firm's new Epic DFI distribution outlet. The new offices at Asnières, outside Paris, were set to open Jan. 29. The new affiliate will become officially operational Sept. 1, while CBS-France president Jacques Souplet is in talks with French and foreign producers for representation. One of the first personnel signed is Jacqueline Koloni, formerly head of press and promotion at Festival, recently purchased by Philippe Thomann's Mosaic Company. . . . Sonopress, the Hicquette book publishing and distribution record affiliate, has signed Richard Ambroy, who formed his independent Tico production company within Pathé-Marconi.

Genet Terosse's underground, modern and pop label Futura featured in two-way MIDEEM deals. The 20-disc catalog will be represented in Spain by Talarewitz; Italy—Fonit-Cetra; Belgium—Hera; Germany—ECM; Norway and Denmark—Sonet; Japan—Felix and Victor, and U.S.A.—Liberty and Delmar (Chicago). Terosse signed

for U.K. representation with EMI last November. In France he is to distribute Opus (U.S.A.), ECM (Germany) and Sonet (Norway). Futura is distributed in France by SFP. . . . Gen. Claude Clement, for many years organizer of the prestigious Aix Classical Music Festival, and sponsor of last year's Aix Pop Festival, is planning a Youth Festival for 1971, grouping all the arts, theater, classical, pop, modern, folk, coun-

try, soul music and jazz. Possible venue is Cortina. Gen. Clement has just joined Jean-Pierre Rawson's Box Office promotion and publishing company as press attaché. Rawson organized the Le Bourget Pop Festival outside Paris last Easter. . . . Rolande Blumuth-Elliar's Minidure publishing company sold the Michel Fugala title "Soleil" to Stigwood in U.S.A. and U.K., King in Japan, Rudy Sizak in Germany, and placed the Paul Mauriat Editions catalogue in several new countries.

MICHAEL WAY

MEXICO CITY

Juan Galderson is the new advertising and promotion manager, Orfeon Records, Sagrario Gonzales, temporarily in charge of these

departments, moves to radio promotion. . . . B. J. Thomas and Jose Jose appear in Quadsilajara, Feb. 18. . . . MIDEEM visitors: Mario Friedberg, vice president, Discos Tico, and Carlos J. Camacho, general director, Discos Gamma. Both are remaining in Europe for the rest of the month on business. . . . Johnny Mathis will perform in Monterey. . . . Mexican writer Armando Manzanero wrote the Perry Como hit, "It's Impossible". . . . Mexican group Los Tequila appear in Ireland throughout February, and follow up with a Madrid visit. . . . Spanish singer Luisito Rey is now living in Mexico. Before starting a Mexican tour he is making a guitar album for CBS. . . . Gamma Records has released

both Spanish and English language versions of "Like an Eagle," the new Miguel Rios single. ENRIQUE ORTIZ

SAN JUAN

Caterina Valente (London) appeared at the Club Tropicano, El San Juan Hotel following Vicki Carr (U.A.-Liberty). . . . Connie Francis (MGM) played a return engagement at Club Caribe, Caribe Hilton Hotel. . . . Johnny Orivo (Insa) featured at El Hipocampo Nightclub. . . . Sophy (Tico) appeared at The Great End, Old San Juan. . . . "My Sweet Lord" by George Harrison and "No Matter What" by Badfinger, two singles in the Apple label, held No. 1 and 2 in the WBMJ latest chart. (Continued on page 69)



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THIS COULD BE YOU!

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Ciao, Luigi

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Canada's Content Rules For Radio in 1st Week

TORONTO—Canada's new local content regulations went into effect last week (18). All Canadian radio stations now are obliged to program at least 30 percent Canadian content which has been the first year into one of the following four classifications—performed by a Canadian, produced in Canada, lyrics by a Canadian, or music by a Canadian.

Of these, the 30 percent must comprise disks which fall into two of the four classifications; the third year, three classifications; and so on.

Many stations met the regulations, with good spirit, and programmed many more new Canadian artists. But a few stations evaded the aim of the CRTC regulations, by simply programming oldies (by Canadians now resident elsewhere, such as the Band, Joni Mitchell and Steppenwolf) and current U.S. chart hits with remote Canadian connections.

Three leading rock stations in the Toronto region (CKOC, CKFH and CHUM) were surveyed. CKOC, which is programmed by Nevin Grant, had 22 Canadian records on its 50 disk playlist, including 13 which had not been released in the U.S. Six of those 13 were already charted at CKOC, including eight Ashford & Smith singles, "Put Your Hand" by Ocean, Tundra's "Band Hand", "Do You Know What You're Doing" by Terry Bush, and "Help for My Wailing" by the Dorians.

CKFH's content regulation was also playing three tracks from the debut Crowbar album, "Bad Mamma" if that station has the talent. Its 50 disk playlist included 20 Canadian singles, 14 of which had not made U.S. charts. CKFH also programmed "Put Your Hand" and "Carry Me" by the Stampeders.

Program Director, Mike Byford, said that CKFH was also playing cuts from 12 Canadian rock albums.

CHUM, which is at present the No. 1 rock station in the area (and

second to the MOR giant, CFRB, in total audience), was playing seven Canadian singles. Five of which are on the U.S. charts.

CHUM is meeting the Canadian content regulation with strong use of new Canadian singles it has playlisted.

CKOC's Nevin Grant, who is also chairman of the Maple Leaf System, said that his station is meeting its 30 percent local content on an hourly basis.

"We don't think it's had any effect on our sound quality. There are no records on the station that I wouldn't be playing anyway, regardless of the CRTC regulation. "There is no shortage of good new Canadian records, and we have no difficulty meeting 30 percent. The only problem is deciding which new Canadian singles you cannot play—there are too many good ones."

Bowden Wins CBC Contest

TORONTO—The annual CBS Song Market contest has been won by a freelance writer from Ottawa, Gil Bowen, whose winning song, "File It Under Forgotten" was announced after a series of semifinals. The prize was worth \$1,350.

Runners up were Dr. Allan Campbell, with "Follow the Road," John and Beth Allison with "You Made Me Wish I Am" and Doug Barlow for "Lionel Croy."

The Song Market was formed several years ago to encourage and promote the growth of Canadian music. This was the first year that the finals were not broadcast on the CBS television network as well as on the radio network.

Judges for the 1970 Song Market included singer Anne Murray; Canadian folk singer, the troubadour, John Williams; Edmonton musician-TV host, Tommy Rank, and Gene Lee.

CIRPA Aims, Objectives

By RITCHIE YORKE

TORONTO—Canada's recently formed federation of independent record producers (CIRPA) this week detailed its aims and objectives to the professional music industry with a list of its membership.

The association's newly elected president is Jack Richardson, president of Nimbus 9 Productions. Richardson is the producer of CKOC's Guess Who, among others.

According to an official statement, CIRPA's aims and objectives are to: "represent the interests of democratic and non-profit association whose purpose is to aid and support independent music producers and the Canadian recording industry through cooperative means and membership."

"The association's aims are: "To act as a forum for the gathering, discussion and dissemination of information relating to the business of independent record production.

"To cooperate in production for a high standard of production quality in Canada resulting in greater rewards for the entire Canadian music industry.

"To collectively support the growth of the Canadian talent industry."

"To make available to the Canadian independent producers an organization within which they can combine their talents, reputations, present and potential financial and political force and direct them."

GRT Releases Antidrug Spot

TORONTO—GRT of Canada has released an antidrug disk—the "Do You Know What You're Doing" by Terry Bush. Originally, the song was intended as a recording for commercial for CODA (Council on Drug Abuse) and was widely played on Canadian radio stations.

Since being issued as a new single, "Do You Know What You're Doing" has received heavy play at more than a dozen stations, including CKFH in Toronto; CKOC in Hamilton; CFRB in C.M.S., Montreal, and CKLC and CKWS, Kingston. It has already played over 10,000 radio stations to GRT marketing manager, Ed LaBuck.

LaBuck, LaBuck and assistant Harry Hrabinsky set up special displays in all the Record Man stores, one of the biggest in the country. CODA literature and drug information will be made available from the brown boxes containing their new record.

Canadian Grouping at MDEM Gets Results

CANNES—Although Canadian firms have been represented at MDEM in previous years, this was the first time that nearly all participating companies shared one prominent-sponsored status and the result, according to all concerned, was a tremendous success.

Most Canadian companies could be contacted on stands 170 to 312 throughout the week and this national grouping could well be emulated by other countries at next year's event.

Archambault chief Rosaire Archambault reports tremendous business, including acquisition of independently produced classical product from France on the Vega, Festival and Musicdis labels. The company also acquired material from the East European countries.

"The main point about the Canadian stand," said Gary Buck, general manager Beechwood's Cap Music, "is that it underlines the

fact that Canada should be considered as a separate entity from the U.S. as a whole. Canada is a separate country and we want to see separate deals done."

Buck said he had picked up six contracts during the week through Beechwood Capitol in Canada; the company would also be representing France's Pathé-Marconi publishing catalog.

And Mike Doyle of Astra reported placing a dozen copyrights during the run of MDEM.

Canadian participation was sponsored by the Canadian Trade Commission, represented at MDEM by Pierre Duchateau, and effected by Information Canada capsules represented by John H. J. Gauthier.

Alice Produced by Richardson

TORONTO—Canadian producer Jack Richardson recently completed his first sessions with Warner's Alice Cooper. Richardson, who also acts the Guess Who, was aided in this assignment by Bob Ezrin of Nimbus 9.

An album, "Alice: Return to Death," is to be released in mid-February, and a single, "I'm Already Dead," is being released on airplay both the U.S. and Canada. Alice Cooper will be handling Toronto's new Fillmore Market on Jan. 26.

Richardson was hired directly by Warner Bros. in the U.S., making it one of the first assignments where a U.S. label has occasioned a Canadian producer on an album project.

From The Music Capitals of the World

TORONTO

A&M's Liam Mullin may be repeating history—last year he broke internationally with the Miguel Rios single, "A Song of Joy." He has again broken through with "The Eagle" on six stations this week, including CHFD, CKXL and CKOC. "You Made Me Wonder" still occupies high chart positions in the East, and Private Records' "You're a New Single," "I Get That Feeling," will be out in mid-February. The Private Records' "Virus," scoring in the U.S. and Canada with "Mixed Up Guy," flies in from Los Angeles to tape an appearance on the Montreal TV show, "Like Young." ... The Five Man Electrical Band appears on Ian Tyson's "Nashville North" TV show on Jan. 19. ... Capitol has had a contribution to the Pickwick line—new distributors have yet to be appointed. ... Capitol's Pepper Tree cutting material with Jack Richardson.

Al Hooper set to appear on CBC's Country Time Feb. 13 performing "The Road" by Anthony Green and Barry Stigg. He has a new single, "It's Been a Long Time" and is in London.

Surprisingly few submissions to the Maple Leaf System at present. ... New singles from London include "The Wondering" by the Poppy Family and "Sundown" by Chalk. ... Cyril Devey's "The Whirlwind of Co. Waveray" is to be released in the U.S. by Kapp on Jan. 25. The single gained good exposure in Canada. ... Ampex has acquired the Brunswick label. ... Neil Young drew 10-minute

standing ovation for the second of his Jan. 30 concerts at Massey Hall this week—it was the greatest ovation seen for any rock artist in recent years, and was the first time that Young had appeared in concert here. Earlier appearances were for college shows at the Riverboat. ... Teegarden & VanWinkle will record at Toronto for Columbia this week. ... Quality Originals Cafe are touring Jan. Jan. 22-Feb. 7, returning to Canada for college shows at the U.S. Mary's, Halifax (Feb. 13), Memorial, St. John's, NFLD (14-15), and University of PEI, Charlottetown (19).

Harold premieres at the Riverboat on Jan. 30. Warner Bros. have pulled "Oh Lonesome" from the Neil Young album. ... David Solberg was born in Toronto, nephe according to Warner's publicity bulletin—more Canadian connections. ... Ken Middleton, head of Warners in Canada, visited Toronto this week. ... Label's Gord Edwards will release a new single currently on a cross-country promo tour. RITCHIE YORKE

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Details on all programs first letter. Reply in confidence to: L. S. Venble, Director, Office of Minority Business Development, U.S. States Department of Commerce, Washington, D.C. 20230.

Space contributed by cooperation with The Advertising Council

East Meets West at MIDEM & Deals Made

Continued from page 1

Top Polish artist Niemen has been selected to record in the U.S. for an undisclosed label, and Polish records have been booked for appearance in Paris and Holland this year.

Ans Poloma sold tapes and records on release in several countries and, for the first time, sold large quantities of finished records for export. The organization also appointed representatives in Belgium, France and Holland.

Polkie Niagara reported a big demand from several countries for recordings by Niemen and, in general, the Polish delegation voted this year's MIDEM as one of the best yet.

French Indie Club Gains in Membership

CANNES — Philippe Bouette, president of the Association Syndicale des Editeurs de Publications Musicales—the breakaway French music publishing association formed in July last year—reported new applications for membership from Francis Lai, Editions Yves-Blanc-Rouge, Gilbert Mascaroun, Sugar Squad, Mousquetini, and Michel Magny.

ASDE's membership totals more than 100. The organization is the association's main object: are to promote new French repertoire, to sponsor international sub-publishing contracts and to improve communications between publishers and artists and mechanical rights societies.

ASDE's registered office is care of the Federation Nationale de la Musique, 1, rue de Courcelles, Paris 8, France.

Unit Dejay Unit Formed

CANNES—MIDEM this year saw the inauguration of an International Federation of Disk Jockeys, with Bernard Chevy as honorary president.

The Federation will have headquarters in Rome, and will be run by Dr. Graziano Motta.

At its first meeting the federation was attended by disk jockeys from Belgium, France, Italy, Holland, Yugoslavia, Spain, Greece, Germany and Bulgaria.

Open to all disk jockeys, whether or not they are members of the Federation has been created with a view to improving contracts between disk jockeys and record producers and music publishers.

Barclay Signs For U.S. Promo

CANNES—Barclay's international production department, under Jean Fernandez, signed its first U.S. MIDEM-style promotion in the English-speaking market.

Production will either be in France or the U.S. or U.K. and artists named by Fernandez are Michel Simon and Ray Charles, plus U.K. artist Joel Davy.

Fernandez said all foreign contracts up for renewal had been signed. MIDEM and Barclay had set a deal for a U.K. label, to be announced later.

"Tandem" promotion—possibly through Philips—is still being negotiated.

Hungary's delegation negotiated for the Dutch group Shocking Blue to play in Hungary and started an artist exchange scheme with Britain.

Said a Qualiton spokesman: "We are satisfied to continue established here will prove most profitable later on."

Miklos Kravos of the Soviet company Melodia said that his group's chief interest in MIDEM was to expose top Soviet artists to international music people and to try to set up exchange deals with record companies.

Krasnov said 20 percent of record sales in Russia today were of classical music and total record sales per year were 200 million. There was little interest, as yet, in Western pop.

He added that his company had developed its own type of tape cassettes and would begin manufacturing these later this year.

CANNES—Plans for an international festival of song festival winners were outlined at the second general assembly of FIDOF, the International Federation of Music Organizations, by general secretary Armando Moreno.

Moreno said FIDOF has been invited to stage the inaugural event

50 Pubs at Meet View CTV Effects

CANNES—About 50 publishers from the U.S., Australia, South Africa and Europe attended the International Federation of Light Music Publishers' Union in the Majestic Hotel on 20.

Also present were observers from performing and mechanical rights societies.

The two major topics discussed were foreign adaptations of lyrics and the implications for publishers of the cartridge television revolution.

The meeting, chaired by Wim Van Vught, agreed to appoint a working commission to study these questions and to report on the cartridge television situation at a meeting of music publishers to be held during the VIDCA Conference at the Palais des Festivals in Cannes, Aug. 17-22.

The working commission consists of Wim Van Vught and Cor Smit Jr. of Rotterdam, and Gerard Tourneur of Paris.

U.S. REPS UP 15% AT MIDEM

CANNES—U.S. participation in MIDEM this year was 15 percent up on last year. The companies and organizations listed in the MIDEM catalog, 23 were at the show for the first time, and 21 took stand space.

It was clear that many U.S. parties had moved to the stand space in the interest of greater mobility.

Among first-time exhibitors was Craig Braun Inc. whose president, Craig Braun, announced plans to open a London office for its packaging and merchandising company by 1972. Braun said he found MIDEM a good publisher contact but had had many useful contacts.

TRAFFIC OF U.S., U.K., BALANCED

CANNES—One significant difference between previous MIDEMs and this year's event was the more even balance of traffic between the U.S. and U.K. on the one hand and continental Europe on the other.

Records executive vice president Lee Mendell said: "The standard and professionalism of product coming out of continental Europe is really high and can be considered on a level with that of U.K. product. This is particularly interesting in a company like ours which is essentially here to acquire material."

And Yvonne Dubois of the Beucher-SIM publishing group said: "Two-way traffic has been smoother this year. I feel that foreign companies are now much more interested in obtaining French material." This opinion was echoed by several French publishers.

this year—probably in the spring—at the Yagouana's hotel in Paris. The event will be called "Stars of the FIDOF Festivals" and will feature the winners of festivals staged throughout the previous year by member festivals of FIDOF.

When Moreno pointed out that festival winners received inadequate remuneration on an international basis, Greek radio man and Billboard correspondent Terry Konigsdorff suggested that disk jockeys in all countries should be invited to the winning songs.

Moreno said he was still not getting all the information he needed about music festivals throughout the world and he appealed to festival organizers to send him full details of their events for listing in the quarterly Billboard World Calendar of Festivals and Events.

The FIDOF meeting was chaired by honorary president Bernard Chevy and delegates were told by active members: Claude Berry, Bob Diddle and Deep Purple.

From June 14 the European jazz contest will be held and various American university big bands, led by jazz soloists, will also be featured. Among the big bands featured will be the Umea Big Band from Umea, Sweden, the Bloomington University Big Band with Max Roach, the University of Cincinnati Concert Jazz Band with Dizzy Gillespie, and the University of North Colorado Big Band, and

CANNES—With its extension to a nine-day event—June 12 to 20—the Montreux Jazz Festival, celebrating its fifth anniversary this year, can now confidently claim to be the biggest and most wide-ranging in Europe.

Announcing details of the 1971 event, Claude Nobs, the organizer, said he confidently expected the festival to be a sellout.

The first weekend of the festival will be devoted to blues and pop, with the big bands and Deep Purple.

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MIDEM '72 Plans 2-Front Expansion

CANNES — At a closing day session of MIDEM, Bernard Chevy announced plans for expansion on both commercial and artistic fronts for the 1972 event which will be held from Jan. 16 to Jan. 21, or 22.

He said the overwhelming demand for stand space he said he was planning to move his show to the Palais des Festivals, thus making room for an additional 33 to 40 stands.

The 1972 "POO" MIDEM would be preceded by the second Classical MIDEM, a week-long event jointly formed by Chevy and the International Music Council of UNESCO.

Chevy said if the idea received sufficient support he planned next

stop pop group performances in the Casino each day and would increase the number of shows to three—one featuring U.S. and U.K. acts, one featuring Canadian, South American and continental European acts, and the other featuring artists from Eastern Europe.

He said the entertainment side of MIDEM more open to the general public. In this year's MIDEM, Chevy said it had been the biggest yet with 4,500 participants and 600 "hot" records. He also referred to the fact that in addition to the Board of Trade subsidy for British firms, there was government support also for the Canadians and for the Italian companies through Italia America.

Earlier in the week at a Radio Monte Carlo International dinner for the U.S. press, Chevy denied suggestions that some of the big companies were planning to pull out of MIDEM next year.

On the contrary, he said, he would need more accommodation for the 1972 event. He also suggested taking the 1973 event elsewhere if the Cannes municipality would like. He also to extend the Palais still further.

Rawson Boss Box Office Co.

CANNES — Former pop festival promoter Jean-Pierre Rawson launched Boss Box Office Productions at MIDEM as a follow-up to the recent success of his Paris-based outfit.

Rawson, who was behind the Le Bourget and Tui festivals in France last year, has acquired standing in the Avenue de Wagram, Paris, where he is producing jazz acts. Tub is coordinating the publishing side.

Rawson said he presented at Cannes a preview of the film of last summer's controversial *Anti Pop Festival*, directed by Daniel Suter with commentary by Michel Lancelotti of Europe 1 Radio, "La Cause du Pop." It features all artists at the festival, Leonard Cohen, Mungo Jerry and the Wallace Collection among others, plus its own "social commentary." General French circuit release is due in March.

Le Bourget, former president of Philip's Greek group Aphrodite's Child, said that Boss Office's aim was to discover European material in the U.S. and Britain.

At MIDEM, he placed his Major League with Vito (U.S.) and Robert Stigwood (U.K.) and Joan and Barry with Roulette (U.S. and Canada).

Boss Office's French representation in Europe was virtually complete, Rawson added. First signing is with Saar in Italy, and others that he announced later. The Tub catalog, apart from Box Office production, is also concentrating on film soundtracks.

CARDIN SERIES ON SONOPRESSE

CANNES—The Sonopresse distribution company of France, an offshoot of the Hachette publishing group, announced the release of a new series of five albums being designed by Pierre Cardin.

The records include "Pop Symphonies" by Max Roach, and his album by Phil Woods, and European Rhythmic Machine, music from a film "Les Cercles Rouges" by Vivaldi played by flautist Roger Bourdin, and "Concerto for the 21st Century" by trumpeter Claude Molnar.

Leading soloists from the bands competing in the European jazz contest will be combined into the Festival Big Band which will feature Umea Nelson arrangements composed by Nelson.

The festival will also include a photographic exhibition by pianist Les McCann, film, instrumental workshops, second-hand record market and informal jam sessions, and Champion Jack Dupree has been booked as extra entertainer and cook.

The festival follows immediately after DMG which is also being held in Montreux, June 6-12.

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Salvador Places 2 Titles Deal

CANNES—Action and Productions Henri Salvador of France placed two titles with Burlington Music of the Americas, including "Et Moi, sensuelle!" and "L'Explosion." He also negotiated with a Brazilian company for the distribution of Rigolo Records in Brazil.

Salvador also placed 12 titles with Melodie der Welt of Germany, including his new album "Marc Simonon film, 'Explosion.'"

Action Makes Riviera Deal

CANNES—Action Records and Productions of Spain and Spain Publishing of Spain, and Spain's rights of the Riviera record "Loisirs" and "Moi, sensuelle!" by Françoise Laferriere.

Action was represented in the first MIDEM gala by the student group "Les Agnus," who also appeared at the New Brummel club in the Cannes Casino during the run of the Cannes event.

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Ri-Fi Sews Up Two Rep Deals

CANNES — Ri-Fi, the Italian company which has lost the Atlantic catalog to Ricordi in the new Kinney deal, completed a deal for Italian representation of Tania Motown records and the Jobete publishing affiliate. Both Tania Motown and Jobete were formerly with RCA-Italians.

The deal was concluded between Giuseppe Velona and Tania European representative John Marshall.

Velona, who is widely acknowledged to have done a good job in the promotion of the Atlantic catalog in Italy, is already planning television appearances in Italy for Tania artists and is confident of building large numbers of recordings on the Jobete catalog. Ri-Fi is also negotiating to represent the Pama catalog in Italy.

AIR Enters Pact

CANNES—AIR Music, Scandinavia's Sture Borgedal, reported acquisition of the U.K. catalogs, including Music Dogfest Music for Scandinavia.

Ovation Lines Up License Deals; Shows E-V Decoder

CANNES — Ovation Records signed three-year licensing deals in several territories during the run of MIDEM.

'TUBE' Trophy For 'Sympathy'

CANNES—The "tube" trophy in recognition of 750,000 sales of the Rare Bird record "Sympathy" in France, was presented to Tony Stratton Smith, president and managing director of Strawberry Music and Charisma Records, by Lucien Battut of Editions Laboratoire.

The award, created by the French music trade monthly, Le Metier, was presented in the Press Club of the Palais.

Green to Manage Ike and Tina

CANNES—In a deal concluded at MIDEM, Charles Green, former personal manager of Sonny and Cher and Buffalo Springfield, signed a personal management contract with Ike and Tina Turner, who are on a European tour.

The Ike & Tina Turner show, including Nia Karling and Walter Hofer from the U.S., started the week doing little business, but by the time MIDEM was over had justified its existence.

It is possible that next year will be located in a more accessible spot, and that lawyers from Russia, South America and Japan will be invited to participate.

Byg Signs Pressing Deals With Eastern-Bloc Nations

CANNES—French independent and contemporary label Byg is set to experiment with a new formula to get into Socialist-bloc currency restrictions.

Byg director Jean Georgarakos announced at MIDEM that he had signed special pressing deals with the state-owned music industries in the Soviet Union, Hungary, Poland, Czechoslovakia and Yugoslavia.

Under the terms, Byg product will be pressed in these countries for re-export to France so that Byg will benefit from sales in these countries.

"Often records are produced better and more cheaply in the East European countries," Georgarakos said. "Under the system we hope to be able to balance out difficulties caused by restriction of currency outflow from these countries."

Byg, which has just changed French distribution from CED to Discodis, sister-label Goody going to RCA-France, produced 100,000 records in 1971, with most foreign deals on an export-basis.

Bourne Gets Prayer Disk

CANNES—Len Taylor, general manager of Bourne Music, London, reported that Bourne had acquired world rights, with the exception of Italy and Switzerland, to a new composition which uses the Lord's Prayer as its lyric.

The composition has been recorded for PDU in Italy by Anita Traversi. The other side of the single features a message of peace recorded by the Pope.

This version of the Lord's Prayer has been recorded in English, Italian, German, Spanish and French.

Tutti to Push 'Cheep Cheep'

CANNES—Phillips group French publishing affiliate, Tutti, will promote a French cover version of "Cheep Cheep Cheep," reported Jean-Jacques Tilché, the local title. "An African à Paris," will be recorded for Polyser by Gregory.

Tutti also made use of MIDEM to promote the new disc by Salomè, recorded on Phillips. Tilché added that Tutti had acquired the Gene Chertok production-composition catalog for Mercury, France.

'Pomme' Rights To Pascal Pub

CANNES—Claude Pascal of Paris announced that his publishing company jointly held world rights with RMP, Paris to the Luxembourg Eurovision entry "Pomme, Pomme, Pomme" by Hubert Giraud and Pierre Cour. The piece will be sung in Dutch by Monique Meisel, who was third in the Radio Luxembourg contest last year.

"Pomme, Pomme, Pomme" is Giraud's sixth and Cour's fifth Eurovision entry. Pascal placed the Giraud compositions with Screen Gems-Columbia, and André Popp with Robert Silver for the English-speaking territories. Pascal also acquired French representation of the Mother Minto catalog.

Although represented in most European countries, Byg is still seeking U.S. distribution. The firm works with Sam Goody in New York, but talks are now going on for full representation, possibly with Polyser.

Meanwhile, Byg will employ a representative in Chicago to deal exclusively with the firm's blues recording projects. Paris recordings planned are with David Allen and Soft Machine drummer Robert Wyatt, a double-album of contemporary rock and serious music composed by John Cage, and another Swedish release, by Jan Ra.

Georgarakos, one of the pioneers of the French pop festival scene, said he had been contacted by Hitachi-Nippon Columbia to organize an event on Fujiyama, Japan, next August.

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INTL LAW OFFICE SUCCESS -SET FOR MIDEM IN 1972

CANNES—The International Law Office, introduced this year at MIDEM, will provide on-the-spot legal advice for participants, is likely to be continued in 1972.

The ILO, which offered the services of lawyers from four countries, including Nia Karling and Walter Hofer from the U.S., started the week doing little business, but by the time MIDEM was over had justified its existence.

It is possible that next year will be located in a more accessible spot, and that lawyers from Russia, South America and Japan will be invited to participate.

The ILO was the idea of Munich attorney Alfred Schenz, a MIDEM participant for the past four years. Schenz said that the office would have been better appreciated had more advance publicity been given to its existence and whereabouts.

FROM THE
MGM MOTION PICTURE
"RYAN'S DAUGHTER"



COMES THE BRILLIANT LOVE THEME
"IT WAS A GOOD TIME" (K-14213)

EYDIE GORMÉ'S

DEBUT SINGLE ON MGM RECORDS

PRODUCED BY DON COSTA



Top Singles

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

POP SPOUNGIE

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

PARTRIDGE FAMILY— DOESN'T SOMEBODY WANT TO BE WANTED (2:43)

(Prod. Wes Farrell) (Writers: Farrell-Appel-Crossley) (Gosmo Sound-Columbia BMI) The Hollywood-Style band that more dynamic material with this driving blues rhythm line, certain to add the potency of their Top 10 record of 1970, "Give Me a Little More Time," Fig. "When Will She Tell Me She Needs Me" (3:07) (Gold/Fever, BMI), Beatles 9086

CHAIRMAN OF THE BOARD— CHAIRMAN OF THE BOARD (2:57)

(Prod. Holland-Dunar-Holland) (Writers: Holland-Dunar) (Gold/Fever, BMI) The Holland-Dunar band has more dynamic material with this driving blues rhythm line, certain to add the potency of their Top 10 record of 1970, "Give Me a Little More Time," Fig. "When Will She Tell Me She Needs Me" (3:07) (Gold/Fever, BMI), Beatles 9086

FREDA PAYNE— CHERISH WHAT IS DEAR TO YOU (2:40)

(Prod. Holland-Dunar-Holland) (Writers: Holland-Dunar-Baker) (Gold/Fever, BMI) This blues swinger offers all of the play, sass and chart impact of another "Band of Gold," her first Top 10 winner, featuring topser for her "Dancer & Dancer," Fig. "The World Don't Owe You a Thing" (2:50) (Gold/Fever, BMI), Beatles 9085

100 PROOF A GOOD GIRL IN SOUL—ONE MAN'S LEFTOVERS IS ANOTHER MAN'S FEAST (2:27)

(Prod. Great Ferry) (Writers: Johnson-Johnson-Bond) (Gold/Fever, BMI) Great Ferry follows their Top 10 winner, "Someday's Been Slower," with another powerful bluesy beat swinger loaded with the same sass and chart potency. (No information available), Beat 7009

TOP COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

PORTER WAGONER & DOLLY PARTON— BETTER MOVE IT ON HOME (2:14)

(Prod. Jerry Kennedy) (Writers: Kennedy-Schubert) (Merse City, ASCAP) Dolly Parton's first Top 10 winner, "The Heart Times" with one of his top performers in this ballad beauty. Another chart-topping success should follow as well. (No information available), Mercury 72178

ROY DRUSKY— I LOVE THE WAY THAT YOU'VE BEEN LOVIN' ME (2:32)

(Prod. Jerry Brady) (Writers: Hilliard-Sigma) (Merse, ASCAP) Following her hit "Fever Tree," the top stylist returns the ballad, Carl Sigma classic and it's a blockbuster headed right to the top of the chart. A juke box must. Fig. "Only One Thing Left to Say" (3:11) (Sigma, BMI), RCA 47-9957

LOIS JOHNSON— FROM WARM TO COOL TO COLD (2:33)

(Prod. Jim Westmore) (Writers: Spalding/Seymour-Sigma) (Merse) Not on the heat of her "When You Touches Me" comes a ballad beauty with an emotional heat and cool performance that will put her right in the top 10. Fig. "You Didn't Say to Say Hello" (2:45) (Jack, BMI), MGM 16312

DAVID FRIZZELL— IN THE AREA OF LOVE (2:50)

(Prod. Tony Knight) (Writers: Price-OWens) (Blue Bell, BMI) Frizzell rode high on the charts with "A Love Affair," but this strong rhythm ballad has it to take him all the way. Powerful entry. Fig. (No information available), Columbia 44-2324

LUWANDA LINDSEY & KENNY VERNON— THE CRAWD SOON (2:43)

(Prod. Cliff Williamson) (Writers: Eaton-Gibson) (See-Mat, ASCAP) Special Club class rhythm swinger leaves as a powerful top all chart contender for the strong duo. Swainsville lovers for their "Let's Get the Best of the Best" "Going" (No. 7) Fig. "Winger Number" (2:47) (Yanah, BMI), RCA 5114

TOP EASY LISTENING

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

MARVIN GAYE—WHAT'S GOING ON (3:40)

(Prod. Marvin Gaye) (Writers: Cleveland-Stave-Samuels) (Jobete, BMI) It's been a long time between records for Gaye, but his easy beat rocker has it to get him right up the Hot 100 and Soul charts. Fig. "God Is Love" (2:50) (Jobete, BMI), Tamla 54501

B.B. KING—ASK ME NO QUESTIONS (3:08)

(Prod. David Bryant) (Writers: Bryant-Slayback) (Merse, BMI) Powerful vocal workout on funky beat material will prove a top Hot 100 record for King. "Ain't No Place Like Home" (2:50) (Merse, BMI) "Nobody Loves Me But My Mother" (2:36) (Merse/Sounds of Lucille, BMI), ASC 11290

TOU RUSH—SWEET BABY (3:15)

(Prod. David Bryant) (Writers: Bryant-Slayback) (Merse, BMI) Called from his chart ("I. I. Bush) in a more treatment of the James Taylor ballad material, and will zigzag great in heavy chart single. Fig. (No information available), Columbia 44-2324

JOHN MAN FROM NAZARETH (3:41)

(Prod. Strawberry Field) (Writers: Deville-Stewart-Godder-Corn) (Fuzzs, Inc., New York, ASCAP) Leading toward the top of the British chart with his hard rock, this new leader, with a unique vocal and lyrics, and a pulsating rhythm will prove a heavy sales item here. Production by the "Bearders" and "Man" producing people. Fig. (No information available), Ciffline 44122

SPECIAL TOP SINGLES

Spotlighting new singles deserving special attention of programmers and dealers.

MOMENTS—I Can't Help It (3:10) (Prod. Sylvia) (Writers: Robinson-Balmain-Garbo) (Merse, BMI) This powerful power should bring them right back with heavy sales, and a solid, strong #390

EDDIE FIGHT-ON, HE Will Be Backed (3:10) (Prod. Eddie Floyd-Stevie Cropper) (Writers: Floyd-Cropper) (Merse, BMI) Top rhythm thumper, inspired and produced by the artist along with Steve Cropper, should prove a top Hot 100 recording. (No information available), Stax 9600

JAMES BROWN—Spinning Wheel (Part 1) (3:26) (Prod. James Brown) (Writers: Thomas) (Blackwood/BMI) Called from his current LP, this top programmer with much sales potential. Ring 3496

ANTHONY NEWLEY—Love Story (Where Do I Begin) (2:42) (Prod. Michael Lewis) (Writers: Lewis-Sage) (Merse, BMI) Top rhythm thumper on the label with his unique interpretation of the hearting theme from the film smash, and should come as a good share for the good of all sides. MGM 14220

WAYNE NEWTON—Ain't My Size (3:41) (Prod. Dick Hall) (Writers: Kristoferson-Floyd) (Merse, BMI) Newton came up with first top treatment of the Eric Clapton-Fred Fingers rhythm thumper, currently riding the Hot 100 via the Jasta Joplin version. Capitol 3604

DAVID BROWN—Tender Heart (3:34) (Prod. Jack Lewis) (Writers: David Brown) (Merse, BMI) ASCAP—Balladized pop talent will bring plenty to easy listening and Soul charts. Top Jack Gold Production. Columbia 44-2323

PAUL SARTINE—A Child Is Coming (3:40) (Writers: Kauter-Slick-Cooper) (Gold Terms, BMI) Called from Lanster's recent hit LP, this heavy rhythm item should prove a solid single and sales winner. RCA 74-6618

TONY RUBIN—Who Do You Love (3:32) (Prod. Mark Abramson) (Writers: McMahon) (Jack, BMI) / Something in the Way She Moves (3:36) (Writers: Taylor) (Blue Sound, BMI) Rubin should attract much attention on the programming end, and easy sales. (No information available) Fig. Gene Daniels, a hard driver, while the flip is the exceptional Nick Kenny production by James Kenney. Elektra 4059

5th BROTHERS & THE HOLDING COMPANY—Keep On (3:22) (Prod. Nick Kenney) (Writers: Andrew Brown) (Chese Thrill, ASCAP) Called from the group's "The 4 Brothers" album, this rocker moves from beginning to end, and will should prove a winner on the charts. Columbia 44-2324

IT'S A BEAUTIFUL DAY—Do You Remember the Day (3:02) (Prod. B. Snopce) (Writers: A. Bennett) (Writers: Lewis/MSB) (Gold) ASCAP—Smooth rhythm ballad performance by the good group pulled from their "Honey Moon" album, this "Demand" should prove an airplay and sales winner. Columbia 44-2320

ISAAC HAYES—THE LOOK OF LOVE (3:18)

(Prod. Isaac Hayes) (Writers: Bacharach-David) (Goldwyn, ASCAP) Palled from his "To Be Continued" #41 Hayes gives the Bacharach-David ballad his unique vocal workout and it's loaded with pop and soul chart potency. Fig. "I'm Hood 1" (3:40) (Gee/Mercury, BMI), Enterprises 9028

EQUALS—BLACK SKIN BLUE EYED BOYS (3:30)

(Prod. Great Ferry) (Writers: Johnson-Johnson-Bond) (Gold/Fever, BMI) Great Ferry follows their Top 10 winner, "Someday's Been Slower," with another powerful bluesy beat swinger loaded with the same sass and chart potency. Fig. "The World Don't Owe You a Thing" (2:50) (Gold/Fever, BMI), Beatles 9085

EDDIE FIGHT-ON, HE Will Be Backed (3:10)

(Prod. Don Costello) (Writers: Jerry David-Curt) (Felix, ASCAP) The stylid Jack Pined (Writers: Taylor) (Merse, BMI) This powerful rhythm ballad from the film "Paper's Daughter" has a lot of infectious rhythm, and will zigzag great in heavy chart single. Fig. (No information available), MGM 14213

FARQUHAR—START LIVIN' (2:40)

(Prod. Arny Bayonet) (Writers: Farquhar) (Merse/Banner, BMI) Farquhar moves over to the Elektra label with a potent rhythm ballad containing an equally potent lyric line and performance. This is the one that should put the group in the Hot 100 with sales in top "Hangups on a Through" (2:42) (Merse/Banner, BMI), Elektra 49716

TOP COUNTRY

HARRY BELAFONTE—Something in the Way She Moves (3:12) (Prod. Jack Pined) (Writers: Taylor) (Merse, BMI) This powerful rhythm ballad from the film "Paper's Daughter" has a lot of infectious rhythm, and will zigzag great in heavy chart single. Fig. (No information available), MGM 14213

WALTER BERTRAM—Swedish Girl (3:29) (Prod. G. R. Burin) (Writers: Peters-Cox) (Merse/Demos, ASCAP) Bertram offers his new special interpretation of the song currently riding the Hot 100 chart. (No information available), Star 9986

ZAEBE & EVANS—Honey 15,000 (2:32) (Prod. Lewis Levine & Charles Cash) (Writers: Lewis) (Gold Terms, BMI) This is the new 23000 duo makes their debut on Vanguard with a potent rhythm item performed by Rick Evans, and it should prove a chart item. Vanguard 3539

CHINA CRISP—Someday (3:30) (Prod. Lewis Levine & Charles Cash) (Writers: Peters-Cox) (Merse/Demos, ASCAP) Bertram offers his new special interpretation of the song currently riding the Hot 100 chart. (No information available), Star 9986

JIMMY WINTER—Raindrops and Gladys (3:52) (Prod. Bill Symczyk) (Writers: G. R. Burin) (Merse, BMI) ASCAP—Winter should prove a solid hit and move into the Hot 100 chart. (No information available), RCA 47-9958

CHARLES BRADSHAW—GREAT SOUND—Billings (2:50) (Prod. Charles Bradshaw Grant) (Writers: Charles) (Merse, BMI) ASCAP—Balladized instrumental that should prove a hit in airplay and juke boxes, and come for top sales. Gold Production. Columbia 44-2323

STEVE CLAYTON—The Answer Is (2:49) (Writers: Shelley Dupont, ASCAP) Top George Shelby ballad material with a time performance by Clayton is loaded with program and sales potential. Ballad 2600

CARROLL WOOD—There's a Heartache (There Must Be a Heart) (3:20) (Prod. Songs) (Writers: Bacharach-David) (Blue Sound/MSB) (Gold) ASCAP—Balladized instrumental that should prove a top sales performance and a top producer by Bones here has all the potency to make it strong on the charts. Ballad. 2600

CHART SPOTLIGHTS Predicted to reach the TOP 40 SINGLES CHART

GALLARD GREEN—Blue and Simple (3:30) (Collins/Janet, BMI), COTILLION 60498

BILLY GUY—New York and Memphis (3:30) (Gamm, BMI), PolyGram 3223

CANDYMAKERS—SOMEBODY CHERRY—Best in Black (3:40) (Sloan, BMI), CAPITOL 3041

STEWART—Sweetest Little Peas (3:02) (Cochand/Fecoli, BMI), MISTER RECORD 9004

CHART SPOTLIGHTS Predicted to reach the HOT COUNTRY SINGLES Chart

LEFTY FRIZZELL—Three Chords for the Good Guys (3:55) (Williams, BMI), Mercury 1990

CHICK ATKINS—Sweetened (3:40) (Beckwith, BMI), RCA 47-9954

LORNE GREENE—The First World (2:48) (Vintage, BMI), GRT 37

BILLY BRANNON—Finger Alight With Me (2:32) (Hildebrand, BMI), SUNBIRD ARTISTS 50751

LEONA WILLIAMS—It's Just You Made Over (2:36) (Silver Lake, BMI), CAPITOL 3016

RAYE CARROLLS—Baby, I Need Your Love' (2:35) (Juno, BMI), UNITED ARTISTS 50752

DEL WOOD—Are You From Dixie (2:05) (Warner Bros, BMI), Chart 5113

TONY ALQUIP & THE TENNESSEE SAGES—Swearin' (3:34) (Beckwith, BMI), GRT 38

JAE MALKAY—I'll Be Sorry Tomorrow (2:35) (Gallo, BMI), MGM 14215

ARTUR B-O-Keys in the Mail Box (2:07) (Beckwith, BMI), K-ABC 1008

NANCY HART—You're Lovin' (2:59) (Screen Gems, BMI), BRABET 118

TOP SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

CHAIRMAN OF THE BOARD— CHAIRMAN OF THE BOARD (2:57)

(Prod. Wes Farrell) (Writers: Farrell-Appel-Crossley) (Gosmo Sound-Columbia BMI) The Hollywood-Style band that more dynamic material with this driving blues rhythm line, certain to add the potency of their Top 10 record of 1970, "Give Me a Little More Time," Fig. "When Will She Tell Me She Needs Me" (3:07) (Gold/Fever, BMI), Beatles 9086

FREDA PAYNE— CHERISH WHAT IS DEAR TO YOU (See Pop Pick)

(Prod. Holland-Dunar-Holland) (Writers: Holland-Dunar-Baker) (Gold/Fever, BMI) This blues swinger offers all of the play, sass and chart impact of another "Band of Gold," her first Top 10 winner, featuring topser for her "Dancer & Dancer," Fig. "The World Don't Owe You a Thing" (2:50) (Gold/Fever, BMI), Beatles 9085

100 PROOF A GOOD GIRL IN SOUL—ONE'S LEFTOVERS IS ANOTHER MAN'S FEAST (See Pop Pick)

(Prod. Great Ferry) (Writers: Johnson-Johnson-Bond) (Gold/Fever, BMI) Great Ferry follows their Top 10 winner, "Someday's Been Slower," with another powerful bluesy beat swinger loaded with the same sass and chart potency. (No information available), Beat 7009

MARVIN GAYE—WHAT'S GOING ON (See Pop Pick)

(Prod. Marvin Gaye) (Writers: Cleveland-Stave-Samuels) (Jobete, BMI) It's been a long time between records for Gaye, but his easy beat rocker has it to get him right up the Hot 100 and Soul charts. Fig. "God Is Love" (2:50) (Jobete, BMI), Tamla 54501

B.B. KING—ASK ME NO QUESTIONS (See Pop Pick)

(Prod. David Bryant) (Writers: Bryant-Slayback) (Merse, BMI) Powerful vocal workout on funky beat material will prove a top Hot 100 record for King. "Ain't No Place Like Home" (2:50) (Merse, BMI) "Nobody Loves Me But My Mother" (2:36) (Merse/Sounds of Lucille, BMI), ASC 11290

ISAAC HAYES—THE LOOK OF LOVE (See Pop Pick)

(Prod. Isaac Hayes) (Writers: Bacharach-David) (Goldwyn, ASCAP) Palled from his "To Be Continued" #41 Hayes gives the Bacharach-David ballad his unique vocal workout and it's loaded with pop and soul chart potency. Fig. "I'm Hood 1" (3:40) (Gee/Mercury, BMI), Enterprises 9028

EQUALS—BLACK SKIN BLUE EYED BOYS (See Pop Pick)

(Prod. Great Ferry) (Writers: Johnson-Johnson-Bond) (Gold/Fever, BMI) Great Ferry follows their Top 10 winner, "Someday's Been Slower," with another powerful bluesy beat swinger loaded with the same sass and chart potency. Fig. "The World Don't Owe You a Thing" (2:50) (Gold/Fever, BMI), Beatles 9085

LOIS JOHNSON—FROM WARM TO COOL TO COLD (2:33)

(Prod. Jim Westmore) (Writers: Spalding/Seymour-Sigma) (Merse) Not on the heat of her "When You Touches Me" comes a ballad beauty with an emotional heat and cool performance that will put her right in the top 10. Fig. "You Didn't Say to Say Hello" (2:45) (Jack, BMI), MGM 16312

DAVID FRIZZELL— IN THE AREA OF LOVE (2:50)

(Prod. Tony Knight) (Writers: Price-OWens) (Blue Bell, BMI) Frizzell rode high on the charts with "A Love Affair," but this strong rhythm ballad has it to take him all the way. Powerful entry. Fig. (No information available), Columbia 44-2324

LUWANDA LINDSEY & KENNY VERNON— THE CRAWD SOON (2:43)

(Prod. Cliff Williamson) (Writers: Eaton-Gibson) (See-Mat, ASCAP) Special Club class rhythm swinger leaves as a powerful top all chart contender for the strong duo. Swainsville lovers for their "Let's Get the Best of the Best" "Going" (No. 7) Fig. "Winger Number" (2:47) (Yanah, BMI), RCA 5114

CHART SPOTLIGHTS Predicted to reach the TOP 40 SINGLES CHART

GALLARD GREEN—Blue and Simple (3:30) (Collins/Janet, BMI), COTILLION 60498

BILLY GUY—New York and Memphis (3:30) (Gamm, BMI), PolyGram 3223

CANDYMAKERS—SOMEBODY CHERRY—Best in Black (3:40) (Sloan, BMI), CAPITOL 3041

STEWART—Sweetest Little Peas (3:02) (Cochand/Fecoli, BMI), MISTER RECORD 9004



WILD WORLD SUN #1122 THE GENTRYS



THE GENTRYS "WILD WORLD" living, BWI! These guys have a good track record and they certainly sound like they've got a chance with their version of the popular number! Lock arrangement is perfect for today's softer sound market! Sun 1122 (SS)

BILLBOARD TOP 60 POP SPOTLIGHT

Reprints Permitted by Union for the Fall of the 1967-1968 Year

THE GENTRYS "WILD WORLD" (Sun 1122) is the most popular record of the week, according to the Billboard charts. The record is a cover of the popular number "Wild World" by the Gentrys. The record is a cover of the popular number "Wild World" by the Gentrys. The record is a cover of the popular number "Wild World" by the Gentrys.

cash box / singles reviews

Picks of the Week

THE GENTRYS (Sun 1122)
"Wild World" - This like I said was one of our favorites. It's a cover of the popular number "Wild World" by the Gentrys. The record is a cover of the popular number "Wild World" by the Gentrys.

Monday - January 23 - 1971 - Susan Bennett

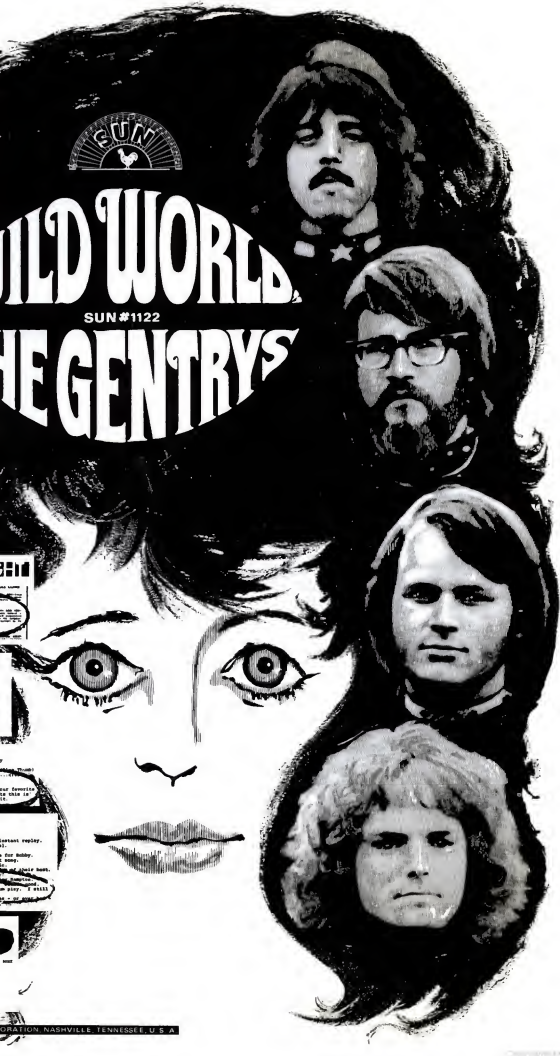
TOP MUSIC PICKS: "Wild World" - This like I said was one of our favorites. It's a cover of the popular number "Wild World" by the Gentrys. The record is a cover of the popular number "Wild World" by the Gentrys.

January 22, 1971

Bill Davis's Personal Pick
"Wild World" - This like I said was one of our favorites. It's a cover of the popular number "Wild World" by the Gentrys. The record is a cover of the popular number "Wild World" by the Gentrys.

DAVID the SCARPS
A cover of the popular number "Wild World" by the Gentrys. The record is a cover of the popular number "Wild World" by the Gentrys.

THREE ONE
A cover of the popular number "Wild World" by the Gentrys. The record is a cover of the popular number "Wild World" by the Gentrys.



Hot 100 Billboard

Table with columns: WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Lists top 100 songs and their chart performance.

Table with columns: WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Continuation of top 100 songs.

Table with columns: WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Continuation of top 100 songs.

A to Z - (Publisher-Licensee) table listing record labels and their associated publishers/licenses.

THERE'S ONLY
ONE PEARL...
... AND THAT'S
MAMA'S!



M-1177



FEATURED IN THIS ALBUM



MS-718

PRODUCED BY
"THE CORPORATION"



NARM in Total Trade Unit Drive

• Continued from page 1

Its membership now includes mass merchandisers of recorded products, all kinds of retailers, and a multitude of suppliers including manufacturers, pressing plants, duplicators, display and promotion companies. As it grows, it now exercises a marked influence in such areas as the drug problem, copyright legislation, copyright and marketing matters. This philosophy of total involvement with all facets of the recording industry will be amplified as time goes by, it was indicated by Jules Malamud, who has guided the organization for a decade.

Malamud, in an interview last week, termed the present period one of flux. "The last decade has been a historic one wherein we witnessed a tremendous expansion of the industry through innovative marketing techniques. We are on the verge of another historic period, and the decisions we make today will have a marked bearing upon whether the industry really will pull together and rise to today's technological, engineering and marketing advances. This is why our convention is being held under the theme, 'Decade for Decision'."

Malamud, viewing the industry from a key observation point for a decade, listed the following guidelines for the maintenance of industry health:

(1) **Change.** The industry must be receptive to change. Just as trends in musical taste change, so do buying habits. There is something unique about the purchase of recorded music. It has an emotional aspect, and we must bear that in mind when we merchandise it. In the "retail" factor, the key was big exposure via the racks. In the 1970's, there will be an increasing element of selectivity. This is true because, today, the new type of record buyer, he is a student of pop product, just as the classical or jazz buff was always a student of his cate-

gory. The development of this type of pop record buyer is likely to bring important changes into the marketing of records, as it is tied up with the resurgence of the retailer with his inventory.

(2) **Cooperation.** "We need more cooperation between segments of the recording industry, as well as cooperation between the interrelated industries of recording, music publishing, broadcasting, artist management, etc." We must seek, in measure, to put aside the element of personal gain in order to enhance the common good. Such an attitude is necessary if we are to make headway against bootleggers, achieve a more just Copyright Act, and maintain general health.

(3) **Quality.** "We must stress quality in all things. Let us forget, we are selling what is in the groove, and the key to success is the merchandising of great product. We must remember that the creativity that the strong will survive, and that they will be strengthened by adhering to the concept of quality in everything that succumbs to the lure of price."

(4) **Sound Business Practices.** "Our people must seek to develop added business acumen. We must build on a slow, solid basis for the long haul."

Quality Factors

Regarding the convention, Malamud qualified that "bigness" could not be a factor in planning. "Quality" is the main thing, with seminars devoted to such matters as the fruitful exchange of marketing techniques and other educational matters. Formerly both the convention and the midway meeting formed a similar, but the purpose of which was to cement relationships between wholesaler and manufacturer. Now,

Malamud noted, the same type of midway meeting is unnecessary and a change in format will be sought. More and more the organization is emphasizing educational programs and other services.

A Springboard

PHILADELPHIA—The 1971 NARM convention is being viewed as a springboard to the organization's future projects, particularly its educational program. To this end, the association has enlisted the services of Dr. Alton Doody, professor of marketing at Ohio State University and vice chairman of the consulting firm, Managements Horizons.

Doody who has made a close study of the record industry has been involved with NARM on previous projects, will study the trend to mass merchandising and its effect on the wholesaler, at the upcoming convention scheduled for Los Angeles later this month.

The theme of the study will also be the subject of one of the association's Encounter Luncheon "Trap sessions" and will also be raised at a panel discussion which Doody will moderate.

Dr. Doody will also conduct a round session on the subject of "Returns"; and it is expected that the outcome of this session may lead to an educational seminar on this subject.

Other scheduled seminars designed to help shape the pattern of future NARM seminars include "Retail Seminar," "The Labor Seminar," to be conducted by Allen G. Seigel, and the "Harvard Session" which could lead to a symposium with seminars and seminars on the preparation of future educational seminars.

C. Hi-Fi Show Puts Progress on Display

• Continued from page 3

sound reproduction, WHFS-FM setting up studios at the Hi-Fi show and will run its whole operation from there during show hours. Other participating broadcasters will be WJMD-FM and WDCA-TV (Channel 20).

New sound products "to be shown for the first time anywhere, will show the promoters, will include Kirskaert speakers and receivers from West Germany, Ohm loudspeaker systems, Q-tro tape equipment and Altec video tape recorders.

The show will be "truly international," with slightly less than half the products coming from outside the U.S. Britvic Industries Corp., which distributes Garrard turntables and Wharfedale speakers, has added the new BCLUX line of receivers, amplifiers and tuners. Japan will be represented in the show with more than 10 exhibitors, Eighty to four and other imports will come from Canada, West Germany, Sweden and Switzerland.

Billboard Publishing Co.'s High Fidelity magazine will have a hospitality suite.

Bonded Services Into the CTV Field With New Wing

• Continued from page 1

distributed to designated marketing and rental outlets.

The new distribution, CTV product handling will be a natural extension of Bonded's long-established activities in the motion picture and TV industries. Bonded stores theatrical films, distributes the product to theaters. It also handles the duplication and distribution of TV commercials for ad agencies. In addition, its services include the distribution of 16mm films for non-theatrical film rental firms. Its most recent activity has been in the loading and distribution of 8mm film cartridges.

According to Wolson, the CTV industry at this stage of its development is concerned more primarily with the establishment of non-standard systems on the hardware side, and a scramble for product to satisfy the software needs. To date, nothing has been developed to assure an organized system of providing a price-conformity availability of specific CTV programs, Wolson said, nor a method of getting that product to the consumer.

Bonded operates facilities in New York, Chicago, Los Angeles and various centers abroad.

NAB Tells Record Firms: Supply the Words in Print

• Continued from page 1

by the proposal will be ventured at the next NAB-RIAA meeting coming up.

The resolution was passed at a joint meeting of both television and radio directors, however it is expected that only radio stations are affected. There are 29 radio directors on the board of 44 members.

The resolution was authored by Dan McKinnon, president of KSON in San Diego, a country music station; McKinnon also has a vital influence in the Country Music Association and in the growth of popularity of country music radio in recent years. "I hope this doesn't cause me to lose some of my country music friends in Nashville," McKinnon said.

McKinnon felt that "each broadcaster will have to make an evaluation of what to play and not to play," depending

upon their format. "But it's very difficult to understand some lyrics and even more difficult for older people to understand them." He pointed out that broadcasters are responsible for what's played over the air and, although the Federal Communications Commission has never ruled on it, could feasibly jeopardize their license to broadcast.

This is basically because some lyrics, McKinnon said, are "like editorial" and could fall under the present fairness doctrine, which requires broadcasters to give equal time for opposing views to editorial comments.

There is a potential for some new patterns in the future, he said, if broadcasters don't know what's going out on the air, he said.

KTTV & NAB BAN/TV SPOT

LOS ANGELES — Metro-media's local television station KTTV, and the National Assn. of Broadcasters, will not air a 60-second spot for a Capt. Beef heart album.

The spot was written by the artist and was supposed to be the first TV commercial for a Reprise artist. KTTV's station manager Charles Young called the commercial for the "Pink My Decal Off, Baby," "obscene," according to Warner Bros./Reprise.

Metro-media station's ban, WB took the spot to the NAB, which voted negatively.

Big Tree, Ampex Tie

NEW YORK—Ampex Records and Big Tree Records have signed an agreement giving Ampex exclusive manufacturing and distribution rights in the U.S. and Canada to all disk product from Big Tree.

The agreement was reached by the Harris president of Ampex Records, and Doug Morris and Dick Vanerlib, executive officers of Big Tree.

Big Tree has had an operation since January, 1970. The label's first single on the charts was "Big Yellow Taxi," by the Neighborhoods, produced by an album called "Debut." Pre-recorded tapes from Big Tree were being manufactured and distributed in all configurations by Ampex Stereo Tapes since April 1970.

Brown & Levine Join Vanguard

NEW YORK—Larry Brown and Irwin Levine, writer-producers, have joined Vanguard Records in a non-exclusive basis. Bob Reno, Vanguard's a&r director, said their first album for the label is the first Vanguard set by Lager & Evans.

RCA Single on Drugs; It Was Cut as a Spot

NEW YORK—RCA Records is releasing a single by Canadian singer/composer Terry Bush entitled, "Do You Know What You're Doing?" The single was originally to be a radio commercial for the Canadian Council on Drug Abuse and mentions by name every drug available on the market. Bush said that the song was not meant as either anti or pro drug, but more as a warning, conscious product, to today's drug taking population, which includes young and old alike.

Singleton Realigns

• Continued from page 3
initial statement. Singleton also is going to a quarterly return system, where distributors will be allowed to return only four times a year.

Under the new plan, 3 percent distributor total net purchases in a month goes into an advertising fund for local ads in his territory. Singleton plans to prepay for ads to distributors unless air freight is involved, in which case the distributor would pay. The price of singles goes up a cent and a half, the price of LP's 5 cents. Singleton will continue to guarantee 100 percent on any defective record.

Morgan & Katz Production Arm

NEW YORK—Bob Morgan, vice president and general manager of Sound Exchange Studios, and Steve Katz, vice president and chief engineer at the studios, have formed a record production firm, Sound Exchange Productions.

Two singles have been released through the new wing, "Bridge Over Troubled Water" by Ernie Andrews and the Fuzzy Kane Trio on the Phil L.A. of Soul label, and "The Hippity Hoppity" by Count on 5 on the inflamer. Morgan is now completing the first LP by Ernie Andrews. He will also record an album by the Fuzzy Kane Trio.

Faraday & Capitol Suit Is Settled

TECUMSEH, Mich. — Faraday Inc. here has reached a settlement with Audio Devices and Audiotape Corp. of Capitol Industries Inc. regarding a patent infringement lawsuit on lubricated tape. Fred J. Klutin, president of Faraday, has received Audio Devices and Audiotape of production use and sale of a lubricated tape, developed by the Faraday Company, in tape cartridges. A cash settlement has been made which will permit Capitol to continue production.

Since they left
King Crimson,
McDonald and Giles
have recorded
an album.....



- Ian McDonald** Guitar, Piano, Saxes, Flute,
 Clarinet, Zither, Vocals
 and Sundries
- Michael Giles** Drums, Percussion (including
 Milk Bottle, Handsaw, Lip
 Whistle and Nutbox), Vocals
- Peter Giles** Bass Guitar
- Steve Winwood** Organ and Piano solo on
 "Turnham Green"
- Michael Blakasley** Trombone on "Tomorrow's
 People"

Cotillion

On Cotillion Records & Tapes
(Tapes Distributed by Ampex)

Melody Maker

January 23, 1977

In 1966 weekly 88A 25 weeks



STAN GETZ
—jazz giant
in London
See page 14



MEMPHIS
—first city
of Soul
See page 21



RAY DAVIES
an outspoken
interview
See page 17

ERIC'S WAR ON ELTON

BBC probe 'bribe' scare



Burdon rocks on—as Elton storms off

ERIC BURDON (right) blasted Elton John away from the stand in Carous, France, on Monday night, in an embarrassing

THE Sun

POP STAR'S RECORD 'AN INSULT' TO THE QUEEN

New pop disc 'an insult to the Queen'

HOW TO BREAK THE ICE WITH THE NEIGHBOURS —Page 8



On this Friday, we ended January 23, 1977

NEW MUSICAL EXPRESS



NEW MUSICIAN WHO WAS GUY LAWRENCE, PAPA MAE ALLEN, JESSIE LA SVEVA, CHARLES MILLS (L), LEVY LINDAY JESSIE

...once, the fashion writers have got it right — women's shorts are coming on in Paris at least. And while the birds are getting down off (trees and roads) in favour of getting' them on (shorts), Eric Burdon and War are getting' it right on. On Saturday night (Sunday morning they got it on for him and a half hours at the Olympia taking in a mild riot along the way.

A few months ago, colleague Guy Carver did the lead on the team they had used over the last few years. The team consisted of Guy Carver, Eric Burdon, and Guy Carver. The team was the same who had been fighting the way through it. The team was the same who had been fighting the way through it.

The lead is carrying on... The lead is carrying on... The lead is carrying on... The lead is carrying on... The lead is carrying on...

BURDON LED THE WILDEST WAR PARTY IN PARIS

BY RICHARD GREEN

...we were shopping... The concert was due to begin at 11.30 that night, but some sort of... The concert was due to begin at 11.30 that night, but some sort of... The concert was due to begin at 11.30 that night, but some sort of...

Stage fight
...The other end of the stage... The other end of the stage... The other end of the stage... The other end of the stage...

...I had spent in England... I had spent in England... I had spent in England... I had spent in England...

...I had spent in England... I had spent in England... I had spent in England... I had spent in England...

ops